

PROFILE • 1988

A8658-1U 3/89

The Guide to
OPERA America
& the Professional
Opera Companies



Editor

Line Keegan

Contributing Editors

Sonja M. Rouillard

Katie Holler

Design

Donna Sicklesmith

Typesetting SpecType

Printing MasterPrint

PROFILE is published annually by OPERA America
777 14th St. NW, Suite 520
Washington, DC 20005
telephone (202) 347-9262

Additional copies may be purchased at a cost of \$10.00 to OPERA America companies and \$15.00 to the public (including postage and handling)

Front cover, Michael Dash and Constance Hauman as Oberon and Titania in **A Midsummer Night's Dream**, produced at Glimmerglass Opera in August, 1987.

David Gately, director; Peter Dean Beck, set and lighting designer; and Gregg Barnes, costume designer.

Photo by Richard Walker

Back cover, Utah Opera's October 1987 production of **The Magic Flute**, with Susan Wiley and Eric Hanson. Costumes by Susan Memmott-Alfred. *Photo by Kent Miles*

Opposite, The Santa Fe Opera's summer 1987 production of **Ariodante**, with Tatiana Brown in the title role and Benita Valente as Ginevra. Stage direction by John Copley; set design by John Conklin; costumes by Michael Stennet; and lighting by Craig Miller. *Photo by Murray Haynes*



CONTENTS

Introduction

2



President's Message

3



OPERA America Membership

4



Officers

4



Board of Directors

5



Executive Director's Message

6



The Organization

8



Committees

10



Programs

12



Publications

16



Professional Opera Survey

18



Company Profiles

41



OPERA America Contributors

64



The Juniper Tree.

presented in Jan. 1987 by Opera Omaha with Leslie Feltus as the Son and the Bird and the Tree, John Miles as the Miller, Melanie Helton as Maria Bird, Kent Standen as the Father and Lisa Horton as Bath. Stage direction by Kent Standen, set design by Andrew Luckness, costumes by Martin Pakledinaz, and lighting by Jacek Kozlowski.

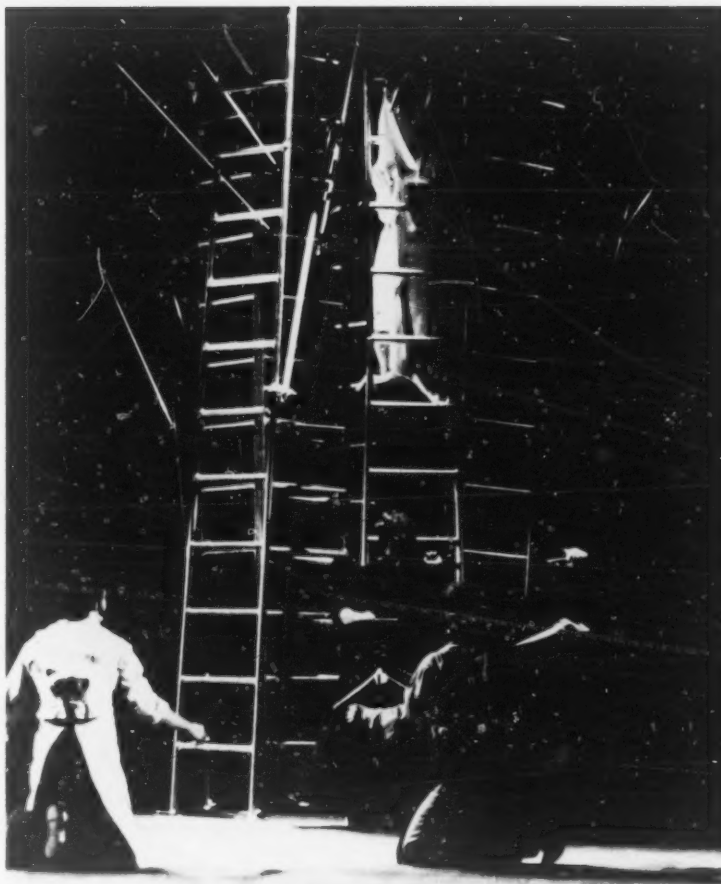
OPERA America is the non-profit association of professional opera companies in North America. It represents 113 companies that together present over 8,700 performances annually to an audience of 7 million in 39 states, five provinces, the District of Columbia, and Puerto Rico. Founded in 1970, the organization provides a variety of informational, artistic, and administrative services to its membership and serves as a resource to the media, funding agencies, the public, and professionals in the opera field.

Profile 1988 is the eighth in OPERA America's series of annual publications that offer a comprehensive overview of professional opera in North America and chronicle its rapid expansion.

Reported in this volume are the results of the most recent Professional Opera Survey, analyzing the finances and operations of opera companies in 1986-87. The survey encompasses attendance, repertoire, income and expenses, and other statistical data. It features comparisons with the previous season as well as a special five-year study of trends and growth among a constant sample group of companies.

Each of the companies in OPERA America's membership is described, with "profiles" including key information such as:

- ▲ **Personnel**—The current artistic and managerial leaders.
- ▲ **Contact Information**—The mailing address and administrative office telephone number.



▲ **Facilities**—The theater space(s) in which the company regularly performs and hall capacity.

▲ **1988-89 Season**—Number of productions and performances, repertoire, ticket prices, and operating budget.

▲ **1987-88 Season**—Attendance data, media audience, and budget size.

Descriptions of touring, education, and outreach activities, apprentice programs, and audition information are provided as well. The information was obtained from the Professional Opera Survey and from other materials sub-

mitted by the companies in the spring of 1988.

In addition, *Profile* outlines the organization, services, programs, and publications of OPERA America.

This edition of *Profile* sports a new streamlined format, designed for easier reference as well as to accommodate more information, and nearly twice as many photos to illustrate the diversity of opera production in the U.S. and Canada.

The single most significant trend in North American opera today is the surge of interest in and productions of new music theater works. While the number of world premieres given by OPERA America Member and Correspondent companies has grown significantly (fifteen new operas in 1988-89, as compared to only one in 1983), this is but the tip of the iceberg. Over half of our 113 Member and Correspondent Companies have shown active interest in new work, and many are currently involved in developing pieces which will be produced during the next five years.

As a result of OPERA America's OPERA FOR THE EIGHTIES AND BEYOND program, companies are discovering that it is possible to produce new works that are both artistically significant and audience friendly, that the programming of new works is not financially detrimental to their institutions, that new works actually open the door to new, younger, and more diversified audiences; and that new works attract the kind of media attention and institutional prestige that leads to higher visibility and valuation within the community and across the nation. In short, new works are good business as well as good art.

Repertoires are also being broadened by revivals of interesting works from other periods and stimulated by highly theatrical new stagings of traditional works. Opera managers are realizing that to attract audiences—considering what Lou Harris



describes as people's "increasingly precious leisure time"—our productions must be extra special, extra fascinating, extra theatrical. How fortunate we are that these adjectives translate into "operatic" in the best sense of the word.

How fortunate, as well, that the term "opera" is finding new currency among the public as it is increasingly exposed to opera in new and positive contexts. The recent film "Moonstruck" has been dramatizing to millions that opera-going is a pleasurable experience, even for the uninitiated. *Les Misérables* is playing in sold-out theatres to cheering audiences who correctly perceive it to be an opera. Opera is galvanizing the interest of school children as educators are excitedly discovering opera as a nexus for education in the arts and humanities. The result of such exposure is that it subtly encourages people to venture willingly into an opera house to seek the kind of experience that only opera can offer.

Those at the helm of opera companies appear to be resilient, resourceful, and highly interested in how our art form will evolve in the next century. Our XIX Annual Conference in San Francisco (December 8-10, 1988) will deal primarily with coming societal

trends and preparing ourselves to minimize the impact of the negative forces and exploit the potential of the positive ones.

We will be delving into such issues as how to broaden our audiences without compromising artistic standards and financial stability; deal with prohibitively high ticket prices which exclude too large a portion of the population, involve minorities, not only to better serve our communities in their entirety, but to add new cultural dimensions to our art; structure our boards to anticipate the needs of the future; influence governmental decision making in a positive way at all levels; make opera an integral part of the educational process and curriculum; market our performances effectively and develop new audiences in the future; and deal with the home video explosion and the erosion of leisure time, as well as the maturing of the "baby-boom" generation.

Whatever the problems facing opera, I am ultimately confident that our membership, individually and communally, possesses the creativity to confront the issues which lie ahead. I am privileged to serve you and express my deep appreciation to my colleagues on the board for their inspiration and commitment and to all members for your continued confidence.

David Gockley

President, OPERA America
General Director, Houston Grand Opera

"To attract audiences... our productions must be extra special, extra fascinating, extra theatrical. How fortunate we are that these adjectives translate into 'operatic' in the best sense of the word."

OPERA AMERICA MEMBERSHIP

OFFICERS

Amato Opera Theatre
American Music Theater
Festival
American Ritual Theater
Company
Anchorage Opera Company
Arizona Opera Company
Arkansas Opera Theater
Artpark
Ash Lawn-Highland Opera
The Atlanta Opera
Augusta Opera
Austin Lyric Opera
Baltimore Opera Company
Baton Rouge Opera
Boston Lyric Opera Company
Calgary Opera
Canadian Opera Company
Chattanooga Opera
Chautauqua Opera
Chicago Opera Theater
Cincinnati Opera
Cleveland Opera
Colorado Opera Festival
Connecticut Opera
The Dallas Opera
Dayton Opera
Des Moines Metro Opera
Edmonton Opera
Eugene Opera
Fargo-Moorehead Civic Opera
Company
Florentine Opera of Milwaukee
Fort Worth Opera
Four Corners Opera
Glimmerglass Opera
Gold Coast Opera
Greater Miami Opera
Greensboro Opera
Hidden Valley Opera Ensemble
Houston Grand Opera
Indianapolis Opera Company
Kentucky Opera
Knoxville Opera Company
Lake George Opera Festival
Los Angeles Music Center Opera
Lyric Opera of Chicago
Lyric Opera of Cleveland
Lyric Opera of Dallas
Lyric Opera of Kansas City
Madison Opera
Manitoba Opera
Marin Opera Company
Metropolitan Opera
Michigan Opera Theater
The Minnesota Opera
The Mississippi Opera
Mobile Opera
Music-Theatre Group
National Arts Centre
(Festival Ottawa)
Nevada Opera
New Jersey State Opera
New Orleans Opera
New York City Opera
Opera de Camara
Opera Carolina
Opera Colorado
Opera Columbus
The Opera Company of Boston
Opera Company of Philadelphia
Opera Delaware
Opera Ebony
The Opera Ensemble of New York
Opera Grand Rapids
Opera Hamilton
Opera Ixva
Opera Memphis
L'Opera de Montreal
Opera New England
Opera North
Opera Omaha
Opera Pacific
Opera San Jose
Opera Theatre of Saint Louis
Opera Theatre of San Antonio
Orlando Opera Company
Pacific Opera Victoria
Palm Beach Opera
The Pennsylvania Opera
Theater
Piedmont Opera Theatre
Pittsburgh Opera
Portland Opera
Riverside Opera
Sacramento Opera
San Diego Opera
San Francisco Opera
The Santa Fe Opera
Sarasota Opera
Seattle Opera
Shreveport Opera
Skylight Comic Opera
Spoleto Festival U.S.A.
Springfield Regional Opera
Syracuse Opera
Texas Opera Theater
Toledo Opera
Tri-Cities Opera Company
Tulsa Opera
Utah Opera Company
Vancouver Opera
Vineyard Theatre
The Virginia Opera
The Washington Opera
Whitewater Opera Company
The Wolf Trap Opera Company
Youngstown Symphony Society

Vice President **Martin Feinstein**
General Director
The Washington Opera



Vice President **Ardis Krainik**
General Director
Lyric Opera of Chicago



Vice President **Lotfi Mansouri**
General Director
Canadian Opera Company,
San Francisco Opera



Secretary **Robert M. Heuer**
General Director
Greater Miami Opera



Treasurer **Plato Karayanis**
General Director
The Dallas Opera



*Denotes Executive Committee

BOARD OF DIRECTORS



Ian Campbell
General Director
San Diego Opera



Bruce Chalmers
General Director
Opera Carolina



Bruce Crawford
General Manager
Metropolitan Opera



David DiChiera
General Director
Michigan Opera Theatre
Dayton Opera Opera Pacific



Robert Hallam
General Manager
Edmonton Opera



Peter Hemmings
General Director
Los Angeles Music Center Opera



Speight Jenkins
General Director
Seattle Opera



Paul Kellogg
General Director
Glimmerglass Opera



Charles MacKay*
General Director
Opera Theatre of Saint Louis



Mary Robert
General Director
Opera Omaha



Marc A. Scorca
General Manager
Chicago Opera Theatre



Beverly Sills
General Director
New York City Opera



Barbara Silverstein*
Artistic Director
The Pennsylvania Opera Theater



Thomson Smillie*
General Director
Kentucky Opera



Kevin Smith
General Director
The Minnesota Opera

*Denotes Executive Committee

"The nineties will surely be a decade of innovation and commitment."

If the seventies are considered a decade of growth for opera, and the eighties a decade for maturing, then the nineties will surely be a decade for innovation and commitment. If we believe that live performances of opera are essential to our personal growth and development and to our cultural vitality, then we must discover brilliant and unique solutions to ensure their survival. A new kind of leadership and energy will be required of opera companies. The challenges are before us. Only our willingness to accept the responsibility lies between success and failure.

The leaders of our opera companies, both general directors and trustees, must work in partnership. They must look beyond today's crises and examine the changes taking place around them. Population shifts will have unprecedented effects on attendance and support. Political astuteness and the ability to reach and influence audiences and donors will be the tests of effectiveness. It is said that artistic integrity alone will not make the difference between a surplus and a deficit.

Opera general directors must balance on a tightrope. Innovation in programming, marketing, fundraising and management are going to be critical to the future health of every company. Competition for time and money from the work place and from other organizations is having a tremendous impact on all non-profit organizations. Opera companies will need an interesting artistic product to motivate and retain current audiences. An understanding of the needs of those not in attendance will be essential in order to attract them to the opera. It is imperative that the audience continually be renewed.

OPERA America recognizes the current needs and the future challenges facing the field. As a focal point for information, we keep attuned to problems and changes affecting not only the opera community, but also the other arts disciplines, education, and society in general. Our programs, services, and publications are constantly evolving as we strive to be responsive, assertive, understanding, and, most of all, adaptive.

During 1987-88, OPERA America went through some significant changes. Due to financial constraints we had to suspend some programs and curtail others. The Board of Directors of OPERA America rallied to provide the necessary guidance and support during this critical time. We also had some long-time staff members leave to further their careers. Our bold new team of proven professionals is able to tackle the challenges of the field in an innovative and dynamic style.

In November, 1987 OPERA America moved into larger quarters sharing the same floor with the American Symphony Orchestra League and Dance USA. Having these sister organizations nearby allows us to continue the close association and dialogue we have enjoyed with them over the years.

This past year we have witnessed some major developments in our programs. The Education Program is well on its way to completing and publishing *Adventures in Music and Words: The Opera Experience*. This four-level set of teacher guides and student workbooks will be the only comprehensive set of materials available for the teaching of opera in the school systems. The early response from teachers all over the country is overwhelming. San Francisco, among other cities, has been chosen as a test site for the project. At OPERA

America's upcoming annual conference in December, 1988, which will take place in San Francisco, we plan to explore with our membership the avenues for using these materials, to have them make a major, long-term impact on your company and the opera field.

Our Special Constituency Program and Very Special Arts joined in partnership for the first time and designed a new program funded by both parties. It was a special honor for OPERA America to be recognized for the work we are doing in this area and to be asked to develop a new joint program. Our plan is to continue the partnership through the next decade.

Under the leadership of a new director, our Public Information Program changed its name to the Communications Program. The change better reflects the activities of the program and the future direction it will take. Our graphics are also new. Our improved look reflects the new approach and leadership of OPERA America. All of our surveys and studies are being updated and redesigned to increase their information potential and make them easier to use. The Communications Program will more aggressively gather and distribute information to you and to the press.

This year the OPERA FOR THE 80s AND BEYOND Program witnessed the premiere of the first work to receive both Phase I and Phase II funding. *Nixon in China* represents the first of many new works that will enter the opera repertoire through the support of this most valuable program. OPERA FOR THE 80s AND

BEYOND continues to transform the perceptions of our membership and allows for the exploration into and development of new works. The change is significant, and the effects will be everlasting.

Through the generous support of the Helen F. Whitaker Foundation, OPERA America has recently launched an Executive Fellowship Program and an Administrative Internship Program. The Executive Fellowship Program is designed to allow OPERA America company staff members to spend two to twelve weeks working with a mentor at another company to improve their skills. The Administrative Internship Program is designed to train talented individuals who wish to pursue a career in opera management. These interns are placed in companies of varying size for twelve months to gain exposure to and experience in the many facets of producing opera. These two programs are designed to meet the great need for qualified management personnel in the opera community.

In June, 1988, OPERA America produced a seminar on Board and management partnerships. It was one of the most successful seminars to date. The board members and general directors in attendance got an opportunity to study the importance of good working relationships as a prerequisite to a healthy company. This seminar made it clear that there is need for a workshop at the December, 1988 Annual Conference on trustee development and a full seminar in the summer of 1989 on strategic planning.

OPERA America also produced its third Technical Production meeting. The attendance was the best ever and the discussion was most stimulating. As a result of this meeting a Technical Production Committee was formed and an agreement was made



to hold a meeting annually. The attendees felt strongly that the money they spent to attend the meeting was minimal in comparison to the savings they can attribute to the new ideas they acquired at the meeting sessions.

The first regional Marketing and Public Relations meeting took place in Baltimore in May, 1988. The meeting proved most useful and others like it will be held in different parts of the country in 1989.

As with all OPERA America meetings, operatic performances are a critical element in their timing and location. When they attend our meetings, opera company personnel have an opportunity to see the work of another company that they may not ordinarily get to experience.

Our XVIII Annual Conference in Houston brought professionals in the opera field together to see performances of Houston Grand Opera in their beautiful new home, The Wortham Center. The conference raised a great many artistic issues and opened areas for future discussion. The XIX Annual Conference in San Francisco will deal with future trends and their ramifications on our companies and communities.

Opera is truly international. The constant exchange of performers, directors, designers, conductors, composers, and producers across interna-

tional borders has had a strong influence on the growth of opera in North America. Joint productions and exchanges between companies on different continents have now become regular occurrences, rather than rare exceptions. OPERA America recognizes the need to facilitate the dialogue among all opera companies, and will be active in its involvement in this area, including the expansion of its membership beyond North America.

In December of 1985, the Board of Directors of OPERA America was expanded to twenty-one members. As a result, the Board experiences a much broader perspective and receives the input of companies of all sizes. This input is extremely valuable to the staff of OPERA America in helping us to evaluate the progress we are making. Although our professional staff is small and our resources limited, we feel that we are meeting the needs of the opera companies and serving as a catalyst into new areas. Our on-site and telephone consultations, our workshops, seminars and meetings, and the correspondence from our membership and the public continually challenge and inspire us to improve the quality of our work. Your passion for the art form is reflected in us.

It takes a great deal of courage, confidence, and leadership to be a general director today. One needs to be innovative, assertive, understanding, able to manage, and most of all, adaptable. Our general directors exhibit these traits and keep our art form alive and vibrant. OPERA America is here to support and encourage them.

Martin I. Kagan

Executive Director, OPERA America

"OPERA America's programs, services, and publications are constantly evolving as we strive to be responsive, assertive, understanding, and most of all, adaptive."

The Minnesota Operas, April 1988 production of *Rusalka*, with Diane Curry as Jezibaba and Ashley Putnam in the title role. Conducted by Václav Nejedlik, stage direction by Nicholas Mumford, sets and costumes by Santo Loquasto, and lighting by Kirk Bookman. Photo by Susan Nelson.



Since the 1960s, when opera in America experienced extraordinary growth, non-profit professional opera companies have emerged—and have flourished—in numerous cities throughout the United States and Canada.

Astute managers soon recognized that participation in a cooperative association devoted to the interests of professional opera was vital to their own companies and beneficial to the field as a whole.

Thus, in 1970, OPERA America was started with seventeen opera companies as charter members and the late Robert Collinge of Baltimore Opera as its first president. Mr. Collinge, during his six-year tenure, established a firm foundation for the organization's future progress.

He was succeeded by John Crosby of The Santa Fe Opera, who served from 1975 to 1979 and led OPERA America through a period of important expansion in terms of both services and membership.

David DiChiera of Michigan Opera Theatre was president from 1979 to 1983, when the organization successfully developed its public information and education programs, took initiatives toward the development of new works, and helped bring opera companies safely through economic struggles in a time of inflation and government cutbacks.

Under the leadership of Robert Putnam of Greater Miami Opera, who served from 1983 to 1985, OPERA America expanded its services in the areas of education, management training, publications, research, and development of new works.

The current president, David Gockley of Houston Grand Opera, was elected in 1985 and re-elected in 1988. Under his guidance the organization is working to address artistic, management, and funding issues, such as developing new audiences, attracting new professional talent to the opera field, enhancing the leadership skills of opera administrators, and increasing the exchange of information between opera companies.

Eighteen years after its founding, OPERA America has become a vital resource for an international network of professional opera companies. It now counts 113 producing companies in its membership, which includes 102 in the United States, 10 in Canada, and one in Puerto Rico. In the past year, six companies joined OPERA America: Amato Opera Theatre, Ash Lawn-Highland Opera Company, The Austin Lyric Opera, Opera Hamilton, Opera North, and Opera Colorado. OPERA America is looking forward to further expansion as it welcomes international associate companies into the membership.

OPERA America Staff

Martin I. Kagan, *Executive Director*

Elizabeth A. Demeny,
Secretary/Receptionist

Marthalie P. Furber, *Education Director*

Marianne Harding, *Project Manager, OPERA FOR THE 80s AND BEYOND*

Katie Holler, *Assistant to the Communications Director*

Jane Keegan, *Communications Director*

Susan H. Klein, *Administrative Director*

Gwen Pearson, *Assistant to the Executive Director*

Karen J. Rice, *Assistant to the Education Director*

Debra Winfield, *Bookkeeper*

Ellen Blassingham, *Consultant*

The Goals

OPERA America's goals, as set forth in its by-laws, are:

- ▲ to promote the growth of the operatic art form;
- ▲ to assist in the development of professional opera companies;
- ▲ to encourage and assist in the improvement of the quality of operatic presentations;
- ▲ to encourage greater appreciation and enjoyment of opera; and
- ▲ to foster and improve the education, training, and development of the operatic composer, singer, and allied talents.

Membership in OPERA America

OPERA America's membership is comprised of professional opera-producing companies. There are three membership categories: Member Company, Correspondent Company, and the newly-formed category of International Associate Company.

Member and Correspondent Companies receive the full range of services OPERA America offers, which includes granting programs, publications and surveys, consultation services, attendance at workshops, seminars, and the annual conference, and other benefits. Neither Correspondent nor International Associate Companies may hold office or vote. International Associate Companies receive publications of international interest and may attend OPERA America workshops, seminars, and the annual conference, in addition to receiving other services that are made available from time to time.

Applications for membership are evaluated by the Executive Committee and presented to the full Board of Directors for final acceptance.

To qualify as a **Member Company**, an opera company must:

- ▲ be a non-profit organization in North America;
- ▲ have produced and performed, before a paying audience, at least two performances of each of three staged productions of operas in each of the immediately preceding three seasons;



Virginia Opera's January 1988 production of *Manon*, with Korliss Lecker as Lavoite, Stephanie Friede as Manon, and Laura Reinhardt as Poussette. Directed by David Gately. Set design by Eduardo Sicaingo. Costumes by Suzanne Mess. and lighting by Kirk Bookman.

- ▲ employ at least one full-time general artistic music director plus a professional manager on a full-time or seasonal basis;
- ▲ utilize paid, professional artists for at least some part of its productions;
- ▲ utilize an orchestra on a seasonal or annual basis, rather than on a pick-up basis;
- ▲ utilize a chorus on a seasonal or annual basis, rather than on a pick-up basis;
- ▲ have an operating budget of at least \$350,000.

To qualify as a **Correspondent Company**, an opera company must:

- ▲ be a non-profit organization in North America;
- ▲ have produced and performed, before a paying audience, more than one performance of one staged production of opera during each of the immediately preceding two seasons;
- ▲ utilize paid, professional artists for at least some part of its productions;
- ▲ utilize an orchestra for its productions;
- ▲ have an operating budget of at least \$50,000.

To qualify as an **International Associate Company**, an opera company must:

- ▲ be a not-for-profit organization under the laws of any country outside North America;
- ▲ have produced and performed, before a paying audience, not fewer than two performances of each of three staged productions of opera during the three immediately preceding seasons;
- ▲ have an operating budget equivalent to at least \$3,000,000 in U.S. dollars.

Board of Directors

The Board of Directors meets at least three times a year to discuss the policies, direction, and financial management of OPERA America.

The Board of Directors is composed of representatives of 21 Member Companies. These representatives may be the general director, general manager, or artistic director of their organizations. Each is elected by the Member Companies for a three-year term, on a staggered basis.

The officers, elected from the Board, are the president, three vice-presidents, the treasurer, and the secretary. These officers serve two-year terms, with the exception of single-year terms for two of the vice-presidents.

World premiere of Philip Glass and Arthur Harnick's **The Fall of the House of Usher**, presented in May 1986 by Kentucky Opera, with David Brummie as William, Thomas Craft as Rodrick (foreground), and Pavel Izdebski as the Set (and background). Stage direction by Richard Foreman; set design by Nanci Walters; and foreman costumes by Patricia Zippoldt; and lighting by Richard Koblitz. Photo by Richard Koblitz.

The committees of OPERA America are the membership's mechanism for discussing common issues and for recommending programs to the Board of Directors and staff. The committees also assist the Board in establishing policy and procedures.

There are three kinds of committees: standing committees with membership (Executive, General Directors, Canadian, Internship, and OPERA FOR THE 80s AND BEYOND); standing committees without membership (communications, Development, Education, and Production), whose chairmen may appoint task forces to deal with specific concerns; and *ad hoc* committees (Nominating and Annual Conference). The President of the Board is an ex officio member of all committees.

Executive Committee

Ardis Kranik, Lyric Opera of Chicago. *Chair*: Robert M. Heuer, Greater Miami Opera; Philip Karavanis, The Dallas Opera; Charles MacKay, Opera Theatre of Saint Louis; Lotfi Mansouri, Canadian Opera Company; San Francisco Opera; Barbara Silverstein, The Pennsylvania Opera Theatre; Thomson Smilie, Kentucky Opera.

The Executive Committee, chosen by the president from the Board of Directors, is responsible for ensuring that the leadership and committee structure of OPERA America serve the needs of its membership, examining and revising the by-laws and membership criteria, overseeing financial management of the organization, ensuring that OPERA America's programs address the needs and priorities of the membership, and addressing matters of ethical conduct and professional practices among opera producers.

General Directors and Managers Committee

Jan Campbell, San Diego Opera. *Chair*: Level I Companies (\$3 million and above); Thomson Smilie, Kentucky Opera. *Chair*: Level II Companies (\$1 million to \$3 million); Robert Driver, In-



dianapolis Opera Company, Opera Memphis. *Chair*: Level III Companies (\$350,000 to \$1 million); Anne Ewers, Boston Lyric Opera Company. *Chair*: Level IV Companies (\$50,000 to \$350,000).

Membership in this committee's four divisions is determined by the size of the opera company budget, thus enabling companies with similar-sized operations to discuss mutual concerns. The committee's major functions are to advance the artistic development and managerial expertise of the companies, promote the exchange of ideas and information, facilitate intercompany activities, and provide recommendations for collective action.

Canadian Committee

Robert Hallam, Edmonton Opera. *Chair*: Marlene Bogert, Opera Lyra; Christopher Chihrin, Opera Hamilton; Bruce Lang, Manitoba Opera; Lotfi Mansouri, Canadian Opera Company; Kerri Mooney, Pacific Opera Victoria; Joanne Morrow, National Arts Center; David Speers, Calgary Opera; Beverly Trifonidis, Vancouver Opera; Bernard Uzan, L'Opera de Montreal.

The Canadian Committee addresses concerns unique to the operations of

the ten Canadian companies not shared by their U.S. counterparts. The committee explores avenues of cooperation and advises the full membership about specific Canadian issues and the need for OPERA America's assistance.

Internship Committee

Charles MacKay, Opera Theatre of Saint Louis. *Chair*: Faye Bailey, The Virginia Opera; Robert M. Heuer, Greater Miami Opera; Anthony Turney, San Francisco Opera.

The committee oversees the direction of OPERA America's Administrative Internship and Executive Fellowship programs. It is responsible for establishing the parameters of these training programs, as well as the criteria for qualification. It evaluates applications and makes the final selection of participants.

OPERA FOR THE 80s AND BEYOND Committee

David DiChiera, Michigan Opera Theatre. *Chair*: Colin Cabet, Skylight Comic Opera; Robert Driver, In-

COMMITTEES

dianapolis Opera, Opera Memphis, Ardis Kravik, Lyric Opera of Chicago, Charles Mackay, Opera Theatre of Saint Louis, Mary Robert, Opera Omaha, Barbara Silverstein, The Pennsylvania Opera Theatre, Thomson Smilie, Kentucky Opera.

This committee supervises the administration of the OPERA FOR THE 80s AND BEYOND program, establishing the guidelines and overseeing the appointment of the Advisory Council and the panel which awards Phase Two commissioning and production grants. It also participates in the recommendation process for Phase One pre-commissioning grants and evaluates the program.

Communications Committee

Plato Karayannis, The Dallas Opera, *Chair*

This committee serves as a sounding board for the Communications Program as new services are initiated and projects developed. Among its goals are to promote the exchange of marketing and public relations information among the membership and to support efforts to increase interest in and enhance the visibility of opera.

Development Committee

Thomson Smilie, Kentucky Opera, *Chair*

The Development Committee is responsible for researching, approaching, and cultivating sources of contributed income to support the operations of OPERA America. The committee monitors income throughout the fiscal year and works with the Board and staff to ensure the organization's financial stability.

Education Committee

Bruce Chalmers, Opera Carolina, *Chair*

The Education Committee facilitates communication between the opera companies' education coordinators. Workshops and meetings at the Annual Conference provide forums for discussion. Task forces are appointed to advise the chairman and staff as projects are developed.



Alexandra Papadimitriou as Montezuma and Christine Wehniger as Euphonia in the American premiere of **Montezuma**, presented by Spoleto Festival U.S.A., Spring 1983. Conducted by Oliver Gilmour, directed by Winfried Rautenbend, with set and costume design by Martin Rupperecht. *Photo by William Stripling.*

Production Committee

John Peter Jeffries, Greater Miami Opera, *Chair*

The Production Committee is responsible for organizing the annual Technical and Production Meeting for technical directors, production managers, designers, and stage managers. The committee also serves as a resource for technical information.

Annual Conference Committee

This committee is appointed to advise the staff as it develops the focus and plans activities for the next annual conference.

Nominating Committee

Appointed each year by the president, the Nominating Committee is charged with recommending to the Member Companies a slate of candidates for the Board of Directors and its officers, which is voted upon at the Annual Conference.

Opera Companies May 1981
production of *Carmen* per-
formed in the round. Photo
by Larry Leshin



OPERA America offers a variety of programs that assist the managers, staff, and trustees of opera companies in dealing with the day-to-day operations of their companies and that have a long-range impact on the success of both the individual companies and the field as a whole.

Communications

Because it serves a broad constituency, the objectives of OPERA America's Communications Program are manifold. Among those central to its purpose are to serve as a primary resource for information about opera and opera companies and to speak on behalf of the professional opera field; to assist opera companies in developing audiences, maximizing earned revenue, generating visibility, and promoting opera as an exciting

and accessible art form; and to foster greater understanding of, interest in, and support for opera.

The exchange of information and ideas with OPERA America's membership, the national and international media, funding agencies, business and government, researchers, arts organizations and the public is an ongoing activity. Such reciprocal relationships enable the program staff to keep abreast of developments and trends as well as disseminate information.

Under the auspices of the Communications Program, OPERA America conducts extensive research about professional opera. Currently, research projects include the collection and interpretation of statistical data on the finances and operations of opera companies; analyses of trends in repertoire, attendance, and funding; studies of the growth of the field; and topical surveys.

The Communications Program is responsible for editing OPERA America's publications, which include research reports, directories, newsletters, performance schedules, and an annual overview of the field. Some are special publications intended for the use of opera managers; most are available to the public. New publications, reports, and surveys are developed in response to the changing needs of the professional opera field.

In the capacity of media liaison, the Communications Program keeps the press informed about the activities and operations of both OPERA America and its membership and strives to generate higher visibility for opera.

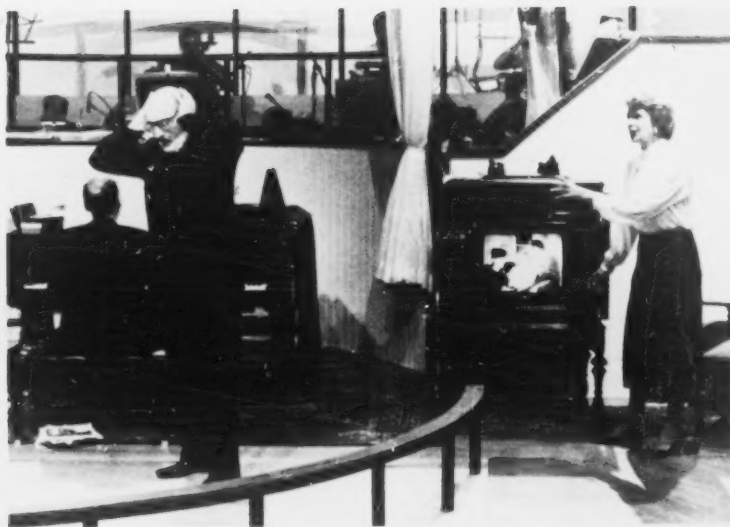
As a major service of the program, consultations on marketing, public relations, strategic planning, and management are available at no cost to the companies. In addition, seminars and workshops on audience development, promotion, and planning are organized under the program.

Education

The primary goal of OPERA America's Education Program is the continued expansion of a more knowledgeable and discerning—and thus more appreciative and enthusiastic—audience for opera. OPERA America works with its membership to encourage individual company's educational efforts and to create a unified advocacy for arts education.

Through the Education Program, opera companies are able to share ideas, expertise, and materials as they pursue educational initiatives which focus on both the audiences of today and the audiences and artists of tomorrow.

Nearly all of the professional opera companies offer education programs for adults and/or children, reaching nearly 1.5 million people each season. These programs include programming of special repertoire for specific audiences; lecture series; participatory programs for students; study materials; master classes and workshops; and in-school presenta-



tions, among a broad variety of activities.

To facilitate the development and implementation of these kinds of programs, the Education Program has held regional workshops and presentations, provided consultations with opera companies, and published resource guides.

One of the Education Program's key publications, *Working Ideas: A Resource Guide for Developing Successful Opera Education Programs*, has won great acclaim from arts institutions and educators alike and has inspired the development of an entire textbook series on opera education for grades K-12, to be published in 1989. These curriculum materials, in providing an innovative approach to the integrated study of opera and the humanities, represent a new direction in arts education. OPERA America will work in partnership with the publisher, school districts, and opera companies to introduce the textbook into school curricula and will serve as a resource for schools implementing the program.

The Education Program also works with a network of national arts and education organizations, such as the Music Educator's National Council and the National Coalition for Education in the Arts, to generate support for arts education initiatives.

Special Constituencies Program

As an integral part of OPERA America's Education Program, the Special Constituencies Program works to keep OPERA America companies abreast of developments in 504 regulations and advises them on ways to make opera accessible to people who are elderly and disabled.

At the national level, the Special Constituencies Program has established ties with various organizations representing both senior citizens and people with disabilities and provides OPERA America companies the opportunity to consult with the Education Director for assistance as they develop outreach programs of their own.

As an incentive, the Program offers "Incentive and Travel" awards to assist opera companies in the development and implementation of 504 programs. Successful programs are evaluated, and information on them is compiled in OPERA America's resource guide, *504 Programs That Work*.

At the local level, the Special Constituencies Program operates through the individual companies in OPERA America's membership, providing program ideas, implementation techniques, and guidance. The companies

work with local constituency groups to present programs for people with physical limitations, hearing impairments, and visual impairments, and for elderly and institutionalized audiences in their own communities.

It is at the local level that the Special Constituencies Program has proven most effective. To encourage outreach efforts, OPERA America, in cooperation with Very Special Arts (VSA), has initiated a joint project to promote innovative programming in the opera field for people with special needs. The VSA/OPERA America Awards provide partial funding to selected program sites, where state VSA agencies and OPERA America companies work together to develop and/or expand programs that will not only increase understanding of the special needs of senior citizens and people with disabilities, but enable them to experience the enjoyment of opera.

OPERA FOR THE 80s AND BEYOND

OPERA FOR THE 80s AND BEYOND, a program which serves as a catalyst for the development of new opera musical theater works, is funded by The Rockefeller Foundation, the National Endowment for the Arts, The Pew Memorial Trust, The Ford Foundation, and the William and Flora Hewitt Foundation.

The program's purpose is to expose OPERA America's membership to the entire spectrum of contemporary opera, musical theater, and alternative music-theater, to facilitate interaction between opera companies and creative artists; to foster new methods of operatic creation; to assist in the creation and production of innovative and successful new operamusical theater works; and to encourage opera companies to serve new audiences.

OPERA FOR THE 80s AND BEYOND is a two-part funding program. A series of pre-commissioning grants are available to opera companies under Phase One "Explorations Fellowships" are travel grants that allow general directors or senior staff to see performances of contemporary works, visit exhibitions, and/or meet

The American premiere of Michael Nyman's *The Man Who Mistook His Wife For A Hat*, presented in the fall of 1987 by the American Music Theater Festival with Frederick Westcott as Dr. P. and Patricia Hooper as his wife. Photo by Mark Garvin.

The Wolf Trap Opera Company's July 1987 production of *The Barber of Seville*, with Stanford Olsen as Count Almaviva and David Mayer-Pörsinger as Don Basilio. Stage direction by Andrew Ballo; set design by Jeffrey Schneider; costumes by Marie Anne Clement; and lighting by Zack Zanolli. Photo by Peter H. Krugh.

with artists, thus broadening their perspectives. "Team-Building Grants" encourage short-term residencies at an opera company by a team of creative artists (composers, librettists, designers, directors) to explore the possibility of collaborating on a new piece. "Development Grants" help cover the cost of developing a new piece to the point at which a work-in-progress reading can be presented.

Phase Two grants, an extension of the pre-commissioning process, help fund the actual commissioning and production of works initiated through Phase One.

This two-phase structure allows opera companies to accept more readily the risks associated with the development and production of new repertoire and to pursue new ways of commissioning and presenting them. More than half of OPERA America's membership has received grants from OPERA FOR THE 80s AND BEYOND, and participation continues to expand.

In addition to awarding grants, OPERA FOR THE 80s AND BEYOND uses its extensive resources to keep opera companies informed of new directions in contemporary art, including opera, music, dance, theater, performance art, and alternative forms of these genres. It also encourages the membership to share information about projects and to get involved with other companies in the joint commissioning and production of new pieces.

The administrative structure of OPERA FOR THE 80s AND BEYOND is designed so that the program and the granting process can respond quickly to new developments in the field. The staff is assisted by the Board's OPERA FOR THE 80s AND BEYOND committee and a broad-based Advisory Council, comprised of respected figures in the field.

Arts Advocacy

OPERA America encourages its membership to participate in efforts to advocate the importance of the



arts and, along with the companies, maintains a close, cooperative relationship with the American Arts Alliance to that end.

The American Arts Alliance, recognized as the principal advocacy organization for the professional arts community, is a consortium of over 400 professional, non-profit performing and visual arts institutions in the U.S. Under the auspices of the Alliance, arts organizations are united to promote public policies on the national level that advance the arts.

In conjunction with these efforts, on behalf of professional opera, OPERA America provides statistical information, written testimony, and representatives from the opera field for hearings and reports to Congress.

OPERA America also keeps its membership informed about current and impending legislation and policies affecting the arts (such as tax reforms and federal funding) and serves as a conduit for information on such matters as H-1 visa applications, costume importation, and non-profit tax laws.

Annual Conference

OPERA America's full membership meets each year in either December or January, to address issues common to professional opera companies to exchange ideas and information and examine trends, and to advance

cooperative efforts. The annual conference, one of the most important management services of OPERA

America, provides a forum for communication among the companies and serves as a catalyst for the development of new programs and projects.

Guest speakers with expertise in areas of most immediate concern to opera companies are invited to address the membership, while round-table discussions, panel presentations, committee meetings, workshops, and informal meetings offer invaluable opportunities for professional opera producers to keep informed about their field.

Seminars and Workshops

OPERA America produces a series of intensive seminars designed to hone the expertise of the membership's staff and trustees in a wide range of subjects. Seminar topics are chosen in response to the needs articulated by OPERA America's membership. In the past decade, since the series' inception, seminars have been given on fundraising, education, working relationships between boards and management, organizational and financial management, technical and production management, public relations and marketing, and labor-management relations.

Special workshops are also held in conjunction with the annual conference which delve into specific issues. Recent workshops have included sessions on using support groups, producing musical theater, deferred giving, development of creativity, computer systems, advocacy, works for young audiences, personnel practices, and rights and royalties, among others.

In addition, a technical and production meeting held annually and a series of regional marketing and public relations meetings give opera company staff members the opportunity to meet and exchange ideas with their peers.

Administrative Internships and Executive Fellowships

Initiated in 1988 with underwriting from the Helen F. Whitaker Fund, the Administrative Internship and Executive Fellowship Program provides training and experience to opera administrators.

The program offers long-term Administrative Internships to entry- and mid-level administrators committed to careers in opera. Training encompasses financial management, artistic administration, fundraising, public relations and marketing, education, and other administrative areas. Interns are placed with one or more OPERA America companies during a six to twelve month internship.

Short-term Executive Fellowships are designed to increase the skills of administrators currently employed by OPERA America companies. Fellows concentrate on a specific area of interest, working with another opera company or individual professional with expertise in that area.

Candidates are evaluated and selected by a panel of experienced opera managers appointed by the Board of Directors.

Consultations

With funding received from the National Endowment for the Arts, OPERA America is able to offer individualized assistance to its companies through its consultation program.



Janis Eckhart as Madalena and Joseph Evans as the Duke in Piedmont Opera Theatre's September 1987 production of *Rigoletto*, with stage direction by David Gately, scenic design by Peter Wolf, costumes by Lisa Roberts, and lighting by James Hurlbut. Photo by Charlie Buchanan.

Opera companies may request financial support to enable a consultant to work with them on a variety of managerial or production concerns. This funding, while limited, often helps companies attract special funding or matching funds.

In fiscal year 1988, the following companies participated in the program:

Artpark for Ellen Blassingham on marketing

The Atlanta Opera for Dory Vanderhooft on fundraising and capital campaigns

Canadian Opera Company for Michael Bronson on management structure and spending patterns

Dayton Opera for Pauline Cuncannon, Dory Vanderhooft, and Richard Gaddes on strategic planning

Glimmerglass Opera for Ellen Blassingham on public relations and marketing

The Minnesota Opera for Ellen Blassingham on marketing

Pittsburgh Opera for Ken Hayes and Lloyd Sheaffer for in-service workshop for music teachers.

The staff of OPERA America is available, on a limited basis, as consultants to assist any Member or Correspondent Company in solving management problems. The staff's areas of expertise encompass public relations, marketing, strategic planning, education, special constituency programs, general and office management, financial systems, fundraising, and board development.

In 1987-88, OPERA America provided on-site consultations by its staff to the following companies:

Lyric Opera Cleveland for Jane Keegan on marketing and public relations

Operadelaware for Marthalie Furber on education

Opera Omaha for Jane Keegan on marketing

Sarasota Opera for Ann Sheridan Smith on board development and fundraising

Greater Miami Opera presented the American premiere of *Bianca e Falliero* in December 1987, with Kathleen Kuhlmann as Falliero (second from left). Conducted by Willie Anthony Waters, directed by Francesca Zambello, set and lighting design by Neil Dyer Lampolis, and costume design by Charles E. Cane.



OPERA America produces numerous publications, including surveys, directories, and statistical reports, providing information about the activities and operations of its membership.

—OPERA America companies receive copies of all publications. Most are also available to the public; the price indicated is the non-member price (including postage and handling).

General Interest

Profile. An annual publication describing the activities of OPERA America and the professional opera field. \$15.00.

Intercompany Announcements. Provides brief reports on what is going on in the opera field and other news that affects it. Published ten times a year; the newsletter is a compendium of information from a variety of

sources, including opera companies, Congress, the National Endowment for the Arts, the American Arts Alliance, and other arts organizations. The newsletter also covers opera company activities, legislation, non-profit and arts management issues, publications, conferences, and arts-related job listings, as well as news of OPERA America's activities. One-year subscription: \$37.50, first class; \$30.00 third class mail.

1988-89 Season Schedule. Lists repertoire and performance dates for the complete 1988-89 seasons of all OPERA America companies. \$5.00.

Management Resource Volume. Contains reference information on national organizations and resources available to OPERA America membership, including funding programs of the National Endowment for the Arts, Canada Council, and OPERA America. It also includes a list of

state and provincial arts agencies and a national press list. Produced biennially and available to OPERA America membership only.

Surveys and Directories

Membership Directory. A list of OPERA America companies, arranged alphabetically by state, providing key staff, addresses, and phone numbers. \$5.00.

Professional Opera Survey. In its annual survey of the professional opera field, OPERA America collects comprehensive data about the finances and operations of its membership. The survey yields information on the growth, income and expense patterns, attendance, and scope of operations of OPERA America companies. Summary information is reported in *Profile* and made available to other arts organizations, researchers, funding sources, the government, the media, and the public. Two detailed statistical reports are generated for the use of the participating companies only: the *Financial Survey* and the *Operational Survey*. These surveys are designed to assist companies in assessing their operations relative to companies of similar budget size and to the field in general.

Directory of Scenery, Costumes, and Musical Materials

A guide to company-owned materials that are available for rental, along with commercial costume houses and company-recommended scenery construction studios, as well as a listing of title projections which are currently available. Published biennially. \$15.00.

Repertoire Survey. An annual survey of the repertoire produced by OPERA America companies, analyzing frequency, diversity, and other factors. \$5.00.

Special Reports and Surveys. OPERA America regularly conducts surveys and publishes reports on subjects of interest to its membership, including



labor contracts, touring, computer usage, and other topics. Available only to membership.

Education and Outreach

Working Ideas. A resource guide for developing successful education programs, containing practical information, as well as training, documentation, and survey forms. Intended to assist opera companies, educators, and others designing arts education programs, this 300-page book consolidates some of the best, tested ideas for opera education and focuses on the development of working partnerships with other institutions in the community. \$25.00.

504 Programs That Work. A resource book, based on reports from recipients of OPERA America Mini Awards for special constituency programs, designed to assist opera companies in implementing programs to integrate people with disabilities and senior citizens into company activities. Information on each project described includes cost, cooperating agencies, suggestions for implementation, sample evaluation forms, and a

list of tapes and scripts for opera synopses available through OPERA America. \$10.00.

Operas for Young and Family Audiences. This handbook for opera producers is an annotated directory of reviewed works appropriate for young and family audiences. \$10.00.

Educational Resource Materials. A listing of educational resource materials available from OPERA America companies, describing type of materials, suitability for particular age-grade levels, cost of purchase, and availability. \$10.00.

Special Interests

Singer's Guide to OPERA America Companies. A new publication designed for professional singers, as well as those making the transition from student to professional. Describes the OPERA America companies, providing details about casting, repertoire, and auditions, major competitions, and professional training and residency

programs, along with other useful information. \$10.00.

Public Relations and Marketing Handbook. A handbook designed especially for opera companies, but also useful to those working in other arts disciplines. Published as a large, loose-leaf notebook, the handbook includes chapters on such subjects as media relations, group sales, media buying, telemarketing management, market research, building volunteer support groups, planning, computer applications in marketing, working with agencies, and subscriber benefits. In addition to specially-commissioned chapters, the book includes reprints of some of the best arts marketing articles. \$20.00.

Perspectives: Creating and Producing Contemporary Opera and Musical Theater. Published as a 135-page softbound volume, *Perspectives* is a series of fifteen especially commissioned articles which examine the forces that have deterred the development of a vital indigenous American opera. With the objective of providing fresh viewpoints and new approaches to the problems of developing an American repertoire, the book addresses such topics as the creative process involved in composing opera, the process of commissioning new works, the training of composers, the opera libretto, the role of the music critic, the differences between opera and musical theater, the marketing of new works, and the financial aspects of producing new works. \$15.00.

OPERA FOR THE EIGHTIES AND BEYOND Newsletter. The bi-monthly newsletter of the OPERA FOR THE 80s AND BEYOND program profiles living creators of opera, musical theater, or alternative music theater, describes developing works, or reprints articles of special interest. The newsletter also features a calendar of performances of new works. Available only to membership.

Media Watch. Reprints of articles from national publications on issues of interest to opera producers. Available only to membership.

Los Angeles Music Center Operas March 1981 production of *The Mikado* with Dudley Moore as Ko-Ko, Kenneth Cox as Mikado, and Marveller Caraga as Katisha. Directed by Jonathan Miller and conducted by Robert Duert, choreography by Anthony van Laast, set design by Stefanos Lazaridis, costumes by Sue Blane, and lighting by David Cunningham. Photo by Frederic Ehringer.

This survey presents information about the 1986-87 season operations of the companies in OPERA America's membership. It is based on data provided to OPERA America in the annual Professional Opera Survey for Fiscal Year 1987 (ending between September 1, 1986 and August 31, 1987).

The 1986-87 survey is highly representative of the professional opera field. Ninety of the 110 companies belonging to OPERA America in 1986-87 participated in the financial survey. Five companies which are unable to isolate that portion of their budgets devoted exclusively to opera are included in the operational but not the financial figures. Attendance data for ten additional companies was obtained outside of the purview of the Professional Opera Survey.

The 1986-87 Season

Total Attendance	6,641,615
Subscribers	371,000
Main Season/Festival Performances	2,254
Main Season/Festival Productions	419
Total Performances and Productions of all kinds	8,677

Overall Attendance

The grand total for attendance at all opera events presented in 1986-87 by the professional opera companies in North America was approximately 6,641,615, an 8.7% increase over 1985-86. This figure includes actual attendance at performances with paid admissions plus estimated attendance at free performances and other events sponsored by opera companies.

Main Season and Festival Attendance

During the 1986-87 season, the professional opera companies surveyed played to an average audience of 85% of total capacity. Total attendance at main season and festival performances that were fully-staged, with orchestra, reached 3,802,793, an increase of 13.8% over the previous season.

Total Attendance

Past Two Seasons

	1985-86	1986-87	% Change
Main Season & Festival Performances	3,342,990	3,802,793	+13.8%
Touring	943,056	1,292,270	+37.0%
Education & Other Events	1,825,527	1,546,549	-15.3%
TOTAL ATTENDANCE	6,111,573	6,641,612	+8.7%

Attendance

Past Five Seasons

Season	Main Season & Festival Performances	Total Attendance
1987-86	3,802,793	6,641,612
1986-85	3,342,990	6,111,573
1985-84	3,255,635	6,672,000
1984-83	2,947,000	5,937,000
1983-82	2,463,794	6,100,000
INCREASE OVER FIVE SEASONS	+54.3%	+8.9%

The increase is due to two factors: actual audience expansion and an increase in the number of companies reporting attendance figures. The effect of the expansion of the survey universe from 94 to 105 companies was three times as important as the effect of the net changes in attendance levels.

Subscription Sales

In 1986-87, 371,000 people subscribed to opera series in the U.S. and Canada. The average rate of subscription among the 85 companies that provided data was 48% of capacity, representing 1,889,700 seats.

Single Ticket Sales

Single ticket sales totalled 1,397,400 seats, or 35% of capacity, for the 93 companies reporting data.

Ticket Prices

In 1986-87, single ticket prices ranged from \$2.00 to \$100.00. On average, the lowest priced ticket was \$12.64 while the highest priced ticket was \$46.30. The price of the average single ticket sold was \$24.94.

Subscription prices ranged from \$9.00 to \$592.50, depending upon

the number of performances offered as well as the location of the seat. The average subscription sold for \$100.37.

56% of the companies surveyed offered tickets at \$10.00 or less, while 85% offer discounts to students, senior citizens, and/or the disabled.

Education and Outreach Activities

Nearly every OPERA America company offers education and outreach programs which comprise an increasingly important part of an opera company's regular activity. These special programs and performances, reaching people of all ages, include performances in the opera house and presentations throughout the community in schools, senior citizens centers, the workplace, and other institutions. Among such programs are children's matinees, lecture-demonstrations, educational previews, and in-school excerpt performances. Total attendance at all such activities in 1986-87 is estimated at 1,497,900.

Repertoire and Performances

During the 1986-87 season, the 96 OPERA America companies surveyed presented a total of 2,254 performances, fully-staged with orchestra, during their main seasons and festivals.

A total of 158 different works from the opera-musical theater repertoire were performed fully-staged, with orchestra, during main seasons and festivals.

There were a total of 419 different productions of opera-musical theater works given by these companies on their main stages.

The ten most-frequently staged works in 1986-87 were (in descending order by number of productions):

<i>Iosca</i>	18
<i>The Barber of Seville</i>	16
<i>La Bohème</i>	15
<i>Porgy and Bess</i>	15
<i>Carmen</i>	13
<i>Madame Butterfly</i>	13
<i>Rigoletto</i>	12
<i>La Traviata</i>	10
<i>The Marriage of Figaro</i>	9
<i>Romeo and Juliet</i>	8

Together, these works accounted for 31% of all productions staged.

By contrast, 88 works received just one production, making up one-fifth of all productions, while 47 works were mounted two to four times each, accounting for another 30% of the 419 productions given.

Moving into the ranks of the more frequently performed repertoire in 1986-87 were *Porgy and Bess*, with fifteen productions as compared to only one in the previous season, *Romeo and Juliet*, which doubled from four to eight stagings, and *Costa Tan tutte*, with an increase from two to seven productions. Also gaining, with five productions each in 1986-87, were *Macbeth*, *Manon Lescaut*, *The Medium*, and *Salome*.

In terms of the number of performances given, *La Bohème* took the lead over all other works with 125 — performances. Next in line were *Porgy and Bess*, with 96; *South Pacific*, with



Diana Soviero as Marguerite and Richard Leech in the title role of *Faust* at San Diego Opera. The February 1988 production was directed by Francesca Zambello and conducted by Karen Kellner, with scenery and costumes by Earl Staley and lighting by Ken Billington.

94; *Madame Butterfly*, with 88; and *Iosca*, with 86. Together they accounted for 21% of the total number of performances held.

44 companies produced operettas or musicals during the 1986-87 season. The musicals receiving the most performances were *Porgy and Bess* (96), *South Pacific* (94), and *My Fair Lady* (43). Staged most often was *Porgy and Bess* with 15 productions as part of a national tour.

Premieres

OPERA America companies introduced five new works into the repertoire in the 1986-87 season.

Hazel Kirke by Mark Houston, presented by Lake George Opera Festival.

Haydn's Head by Larry Baker, presented by Lyric Opera Cleveland.

A (The Life and Times of Malcolm X) by Anthony Davis, presented by New York City Opera.

El Mensajero de Plata by Roberto Sierra and Myrta Casas, presented by Opera de Camara.

Goya by Gian Carlo Menotti, presented by The Washington Opera.

Four world premieres were presented in 1985-86 and eight in 1986-87, while fourteen new works are slated to be premiered in 1988-89.

Two works receiving important stagings in 1986-87 included Janacek's *From the House of the Dead*, given its North American premiere by Vancouver Opera, and Rameau's *Plutée*, whose American professional premiere took place at Spoleto Festival U.S.A. Four works received premieres in 1985-86 and seven works new to the American repertoire will be staged in 1988-89.

The Professional Opera Companies 1986-87 vs. 85-86

The following report examines the finances of the professional opera companies by looking first at the field as a whole. Pages 20 to 21 cover the operations of all of the companies that participated in the Professional Opera Survey, summarizing 1986-87 fiscal activities and drawing comparisons with 1985-86.

A look at the 1986-87 finances of the Canadian opera companies follows on pages 22 to 23.

Analysis of a constant sample group of companies, on pages 24 to 29, provides a look at the patterns of growth over a five year period, 1982-83 through 1986-87.

Income growth slightly outpaced the growth in expenses.

Each section includes a financial summary, followed by analyses of income and expenses by source and supported by detailed information in the accompanying tables.

Financial Summary

Ninety companies in the U.S. and Canada are included in the data sample for the financial analysis, representing 85% of OPERA America's membership in Fiscal Year 1986-87.

In 1986-87, the budgets of the active producing companies ranged from \$59,400 to \$83,835,000. The average budget size of OPERA America companies was \$3,225,300, with the median at \$944,600. In comparing 1986-87 with the previous fiscal year, 60 companies increased their operating budgets, while 27 scaled back expenses.

The opera field's aggregate expenses reached \$290.3 million, an increase of 14.9% over 1985-86. The total operating income of these companies rose to \$287.5 million in 1986-87, slightly outpacing the growth in expenses with an increase of 15.2%. The aggregate deficit (total expenses less total income) dropped 5.8% in 1986-87 to \$2.8 million. Opera companies fell short of meet-

Survey Universe (90 Companies)

Comparison of Aggregate Income and Expenses 1985-86 vs. 1986-87

	1985-86	1986-87	% Change
Income	\$249,666,550	\$287,485,415	+ 15.0%
Expenses	\$252,630,063	\$290,275,981	+ 14.9%
SURPLUS (DEFICIT)	(\$ 2,963,513)	(\$ 2,790,566)	- 5.8%

Survey Universe

Companies Ending with Deficits or Surpluses

Season	Deficits		Surpluses	
	#	%	#	%
1982-83	34	45%	42	55%
1983-84	43	52%	40	48%
1984-85	48	54%	41	46%
1985-86	45	54%	39	46%
1986-87	35	39%	55	61%

ing total expenses by just under 1% of their combined expense budgets.

Using the aggregate deficit figure alone to assess the fiscal health of the opera field can be misleading, because the operating surpluses of the healthy companies cancel out the deficits of those companies ending the season in the red. A measurement more indicative of the overall condition of the opera field is the sum of the losses of all companies posting deficits. As a group, the companies unable to meet expenses were worse off in 1986-87 in terms of total and average losses. In 1986-87, 35 opera companies sustained total losses of \$7.0 million, compared to the \$5.7 million in losses experienced by 45 companies in 1985-86. Despite the drop in the number of companies with shortfalls, the total losses rose 21.4%, and the average loss jumped 56% from \$128,000 to \$200,127.

While the financial problems of some of those companies grew more acute, others have improved their financial situations by decreasing the magnitude of their year-end losses. 16% had deficits exceeding one-tenth of the company's operating budget, as compared with 23% in that situation five years earlier.

On the positive side, a significantly higher proportion of companies were in good health at the end of

A significantly higher proportion of companies were in good health at the end of FY86-87.

FY86-87, when 61% ended with a surplus, as opposed to just 46% in FY85-86. The total surpluses posted by the 55 companies in the black for FY86-87 equalled \$4.2 million, a 50% increase over 1985-86, when 39 companies netted \$2.8 million in combined surpluses. The average surplus rose 6.6% from \$71,900 to \$76,600.

Income Analysis

Total income for the opera field grew by \$37.8 million, a 15.2% increase between 1986-87 and 1985-86.* By comparison, the growth in income the preceding fiscal year was 5.9% for all companies.

Earned revenue accounted for the largest share of the dollar increase, surpassing the previous season by \$20.5 million or 15% to reach \$157.3 million. Performance revenue, which provided 45% of all income, was up by nearly one-fifth, as was

PROFESSIONAL OPERA SURVEY

Survey Universe 1986-87 Financial Summary

Income		% Total Income
Earned	\$157,310,610	55%
Private Support	\$107,312,851	37%
Public Support	\$22,861,954	8%
TOTAL	\$287,485,415	
Expenses		% Total Expenses
Personnel	\$182,891,589	63%
Non-personnel	\$107,384,392	37%
TOTAL	\$290,275,981	
SURPLUS (DEFICIT)		(\$2,790,566)

All U.S. Opera Companies*

National Endowment for the Arts Funding

In \$ Millions	82-83	83-84	84-85	85-86	86-87
Program Grants	\$4.3	\$4.4	\$4.8	\$4.5	\$4.8
Challenge Grants	\$.3	\$2.8	\$2.6	\$1.2	\$1.8
TOTAL GRANTS	\$4.6	\$7.2	\$7.4	\$5.7	\$6.6

Source: NEA 1986 Annual Report

Program Grants

Percentage change over previous year	-1.4%	+2.3%	+9.1%	-6.2%	+6.7%
--------------------------------------	-------	-------	-------	-------	-------

*All OPERA America companies in the U.S., whether or not represented in the Professional Opera Survey

other earned income. Broadcasting and recording income declined 28%, while income from investments, bank interest, and endowments was off slightly, down 1.5%.

Companies successfully attracted an additional \$15.8 million in **private support**, a 17.3% increase to a level of \$107.3 million. Individual gifts jumped significantly, up 28%, at the same time growing in importance as a source of opera company revenue. Corporate contributions, up 15%, continued climbing, but like individual giving, at a much faster pace than in the last several years. While foundation giving had fallen off significantly in the 1985-86 season, a healthy 9% increase restored this income source to 1984-85 levels. Support from

Public support increased at less than half the rate of overall income growth.

guilds and volunteer associations rose by more than a quarter, the level of contributed income from other sources decreased by 4%.

Public support increased by 6.5%, less than half the rate of overall income growth, to reach \$22.9 million. Tax-based grants and allocations from Federal governments were up by 13% (of which NEA funding increased by 5.8% and Canada Council support by 29.8%), thus outperforming state and local governments, whose support increased by just 3.1%. Public support represents 6% of all income among U.S. opera com-

The opera field's aggregate expenses reached \$290.3 million in 1986-87.

panies and 28% among Canadian companies.

Expense Analysis

Total expenditures by opera companies increased by \$37.6 million or 14.9% from 1985-86 to 1986-87.* By comparison, expenses grew 7.1% in 1985-86.

The largest expense category, accounting for a third of all operating costs, was artistic personnel expense at \$98.4 million, up 11%. Production personnel expense increased to \$46.3 million or 22.2%, while administrative personnel expense rose to \$38.3 million or 11.2%. **Personnel costs** made up 64% of all expenses.

Among **non-personnel costs**, the largest percentage increase was for production expenses, rising 21.2%, to reach \$56.1 million in 1986-87. General and administrative costs increased to \$48.3 million, up 16.3%. Expenses associated with broadcasting and recording dropped 24.6% to \$3.0 million.

Endowment Funds

At the end of fiscal year 1986-87, sixteen companies had endowments of \$500,000 or more, an increase of three companies over the previous year.

Among companies with substantial levels of endowed funds, just two companies had endowments exceeding \$4 million, and only one fell in the \$3-5 million range. Seven other companies hold endowments of \$1-3 million.

An additional 31 companies have smaller-sized endowments, 12 of which range from \$100,000 to \$500,000. The endowments of 19 companies are under \$100,000, having been established in recent years.

*Growth of about 4% in 1986-87 can be attributed to the larger size of the survey universe. See the analysis of the data on the constant sample group for exact comparisons between identical groups of companies.

The Canadian Opera Companies 1986-87

Eight Canadian opera companies participated in the 1986-87 Professional Opera Survey. These companies, ranging from \$205,500 to \$16,657,000 in budget size, reported aggregate expenses of \$30.2 million for FY86-87. Expenses exceeded total income of \$29.7 million, resulting in a net deficit of \$472,000.

The four companies reporting deficits experienced a total shortfall of \$570,500; the other four companies ended 1986-87 with a total surplus of \$107,500.

In the previous year's survey, the five Canadian companies included in the survey universe had combined expense budgets of \$22.5 million and aggregate income of \$21.8 million. For these same companies, expenses grew 27.4% to \$28.7 million in FY86-87. Income increased by a higher percentage, with a 29.5% gain bringing total revenue to \$28.2 million.

Income Analysis

In general, Canadian companies are far more reliant upon **government support** than their American peers. The surveyed companies in Canada received 27.8% of their FY86-87 income from tax-based grants, which declined from 32.3% of aggregate income as the level of provincial and local government funding dropped—from 19.9% to 14.4% of income. U.S. companies drew only 5.8% from government sources.

For all of the Canadian companies, **private support** became more important as a source of income in 1986-87, moving from 19.5% to 23.7% of all income.

Private support became more important as a source of income in 1986-87.

Within this income category, corporate contributions accounted for a much higher proportion of income received (7.2%), as did private sup-

Canadian Companies 1986-87 Financial Summary

Income		% Total Income
Earned Revenue	\$14,383,789	48.5%
Private Support	\$ 7,031,146	23.7%
Public Support	\$ 8,264,457	27.8%
TOTAL	\$29,679,392	
Expenses		% Total Expenses
Personnel	\$15,152,520	50.3%
Non-Personnel	\$14,998,932	49.8%
TOTAL	\$30,151,542	
SURPLUS (DEFICIT)	(\$ 472,060)	

Canadian Companies 1986-87 Income Breakdown

Earned Income	In \$ Millions	As % of Total Income
Performance Income	\$ 12.8	43.1%
Broadcasting & Recording Income	\$.2	.6%
Investment Income	\$.9	3.1%
Other Earned Income	\$.5	1.7%
TOTAL EARNED INCOME	\$ 14.4	48.5%

Private Support	In \$ Millions	As % of Total Income
Individual Gifts	\$ 1.7	5.8%
Foundation Grants	\$.3	1.0%
Corporate Gifts	\$ 2.1	7.2%
Guild Support	\$.3	.9%
Other Private Support	\$ 2.7	9.0%
TOTAL PRIVATE SUPPORT	\$ 17.0	23.7%

Public Support	In \$ Millions	As % of Total Income
Provincial & Local Governments	\$ 4.3	14.4%
Federal Government	\$ 3.6	12.0%
Other Tax-Based Support	\$.2	.5%
TOTAL PUBLIC SUPPORT	\$ 8.3	27.8%
TOTAL INCOME	\$ 29.7	

port from other revenue-generating projects (9%). These became the largest sources of contributions, edging out individual giving, which brought in 5.8% of all income. Foundation grants lost significantly both in actual dollars and percentage

share, falling from 5.8% to less than 1% of all income.

By contrast, U.S. companies raised 37.9% of their revenue through contributions, of which nearly half were individual gifts.



Canadian Companies
1986-87 Expense Breakdown

Personnel Expenses	In \$ Millions	As % Total Expenses
Performing Artists	\$ 8.5	28.2%
Artistic Personnel	\$ 1.1	3.7%
Production & Technical Personnel	\$ 3.0	9.8%
Administrative Staff	\$ 2.6	8.6%
TOTAL PERSONNEL EXPENSES	\$ 15.2	50.3%
Non-Personnel Expenses	In \$ Millions	As % Total Expenses
Production Costs	\$ 8.0	26.5%
Broadcasting & Recording Expenses	\$.1	.5%
Development Expenses	\$ 1.0	3.5%
Promotional Expenses	\$ 2.7	8.9%
Administrative Expenses	\$ 3.1	10.3%
Other Expenses	\$.04	.1%
TOTAL NON-PERSONNEL EXPENSES	\$ 15.0	49.8%
TOTAL EXPENSES	\$ 30.2	

Canadian companies spend a smaller portion of their budgets on personnel than their U.S. counterparts.

Earned income among the Canadian companies remained stable at 48.5% of all revenue, with performance and investment income claiming slightly higher shares than in the previous fiscal year. While performance revenue made up roughly the same share for U.S. companies, higher levels of investment and other earned income brought total earned income to 56.4% of all U.S. company income.

Expense Analysis

The eight Canadian opera producers spend a considerably smaller portion of their budgets on **personnel** than do their U.S. counterparts, and that percentage declined from 52.3% to 50.3% between FY85-86 and FY86-87. American companies in the constant sample group spent 65.5% on **personnel**.

The biggest differences lie in the fact that Canadian companies devote smaller percentages to production and technical personnel and administrative personnel, but more to direct production costs.

Performing artist, production and technical personnel, and administrative personnel costs accounted for marginally lower shares of total expenses in 1986-87 than in the preceding year.

Among the Canadian companies, the only area of **non-personnel expenses** to increase in proportion in 1986-87 was administrative expenses, more than doubling from 4.9% to 10.3% of all expenses. Overall non-personnel costs rose from 47.7 to 49.8% of total expenses.

*Because the data available for the Canadian companies represents five companies in 1985-86 and eight the following year, meaningful comparisons of increases or decreases in the various sources of income and expenses cannot be made. The data available for the five companies which participated in both years' surveys can only be subjected to very broad analysis, as the sample size is too small to yield statistically significant conclusions.

Edmonton Opera Company's November 1987 production of *Don Giovanni*, set in Mexico on El Dia De Los Muertos (The Day of the Dead). Conducted by David Agler with stage direction by Malcolm Fraser, choreography by Lindsay Walsh-Lang, set and costume design by Gary Wong, and lighting by Stephen Ross.

**The Constant
Sample Group
Five-Year Study**

Fifty-one U.S. opera companies have provided detailed financial data for five consecutive years. These companies comprise the constant sample group of the Professional Opera Survey.

By examining the financial activity of an identical group of companies, it is possible to make accurate year-to-year comparisons as well as to analyze trends over a five-year period.

Financial Results 1986-87

In 1986-87, the companies in the sample group ranged from \$90,485 to \$833,835,000 in expense budget size. The average budget size was \$463,947.0, with a median of \$1,200,072.

The sample group represents 46% of the 110 companies in OPERA America's membership and 82% of the total industry dollars reported in the Professional Opera Survey for 1986-87.

Together, the 51 companies in the sample study had income of \$235.4 million and expenses of \$236.6 million in 1986-87, with a net deficit of \$1.2 million. For these companies, income rose 9.4% in FY86-87 from the previous year; expenses increased by 9%. The aggregate deficit of the sample group dropped 40.7%.

Among the sample group companies, 65% ended FY86-87 in the black, while 35% posted operating losses. 10% ended with deficits greater than 10% of their expense budgets. The aggregate loss equalled a half a percent of total expenses.

In general, the sample group companies ended 1986-87 in a better position than the field at large, where 61% reported surpluses, 39% deficits, and 16% deficits greater than one-tenth of expenses with total losses amounting to 1% of total expenses. While the sample group accounted for 82% of total industry revenues and expenses, it was responsible for only a 44% share of the total industry losses in 1986-87.

With combined surpluses of \$3.6 million, the 33 companies with year-end surpluses averaged \$110,072,



compared with \$76,600 among the entire survey universe. However, the combined losses of the 18 sample group companies ending in the red totalled \$4.8 million, an average of \$269,227 each. In the survey universe, the average loss was \$200,126,

**Financial Summary 1982-83
through 1986-87**

Over the past five years, both revenue and expenses increased by more than

a third over their 1982-83 levels, with income growing at a slightly faster pace. Total income grew from \$173.9 million to \$235.4 million, an increase of \$61.5 million or 35.3%. Aggregate expenses increased \$60.6 million or 34.4%, from \$176.0 million to \$236.6 million.

The compound rate of growth over the five-year period was 6.2% per

PROFESSIONAL OPERA SURVEY

Sample Group (51 Companies)

Comparison of Aggregate Income and Expenses 1985-86 vs. 1986-87

	1985-86	1986-87	% Change
Income	\$215,133,415	\$235,399,260	+9.4%
Expenses	\$217,181,370	\$236,612,949	+9.0%
SURPLUS (DEFICIT)	(\$ 2,047,955)	(\$ 1,213,689)	-40.7%

Sample Group

1986-87 Financial Summary

Income		% Total Income
Earned	\$132,676,720	56%
Private Support	\$ 89,160,321	38%
Public Support	\$ 13,562,219	6%
TOTAL	\$235,399,260	
Expenses		% Total Expenses
Personnel	\$154,899,877	66%
Non-personnel	\$ 81,713,072	34%
TOTAL	\$236,612,949	
SURPLUS (DEFICIT)	(\$ 1,213,689)	

Sample Group

Five-Year Growth Trends 1982-83 through 1986-87

In \$ Millions	82-83	83-84	84-85	85-86	86-87
Income	\$173.9	\$188.2	\$200.2	\$215.1	\$235.4
Expenses	\$176.0	\$194.5	\$200.7	\$217.2	\$236.6
SURPLUS (DEFICIT)	(\$ 2.1)	(\$ 6.4)	(\$.5)	(\$ 2.1)	(\$ 1.2)

Percentage of Change

	Over Previous Year				Over 5 Years	
	83-84	84-85	85-86	86-87	Total	Compound Rate
Income	+8.2%	+6.4%	+7.5%	+9.4%	+35.3%	+6.2%
Expenses	+10.5%	+3.2%	+8.2%	+9.0%	+34.4%	+6.1%

Sample Group

Companies Ending with Deficits or Surpluses

Season	Deficits		Surpluses	
	#	%	#	%
1982-83	23	45%	28	55%
1983-84	27	53%	24	47%
1984-85	30	59%	21	41%
1985-86	30	59%	21	41%
1986-87	18	35%	33	65%

The growth rate for income surpassed that of expenses for the first time in five years.

year for income and 6.1% for expenses. Although the overall growth rates are comparable, income grew at a much steadier pace than expenses from year to year. The variance in annual percentage changes in expenses accounts for the rather wide fluctuations in the level of annual operating shortfall.

For example, in 1983-84, expenses jumped 10.5% over the previous fiscal year, outstripping income growth by 2.3% or \$4 million—and the deficit level accordingly swelled to \$6.4 million. The next year the companies held expense growth to 3.2%, while income grew at double that rate; the sample group then ended 1984-85 with just a half-million dollar shortfall.

The statistics indicate that during the middle years of the study (1983-84, 1984-85, and 1985-86), the sample group companies experienced a downturn in their financial fortunes, but 1986-87 brought a significant upswing.

▲ The percentage of companies with year-end surpluses had declined steadily from 55% in 1982-83 to 41% in 1985-86, but increased sharply to 65% in 1986-87.

▲ While income has grown at an accelerating rate since 1983-84, its growth rate surpassed that of expenses in 1986-87 for the first time in five years.

▲ The aggregate year-end deficit was considerably smaller in 1986-87 than in three of the preceding four fiscal years. Although the deficit figure was smallest in 1984-85 because spending had been stringently controlled, that year the percentage of companies operating at a loss reached a new high of 59%.

Così fan tutte, presented by Houston Grand Opera in winter 1986 with Goesta Wulfergh as Ferrando and Lynne Pland as Donabella. Directed by Goran Larcvelli and conducted by Dennis Russell Davies, with scenic and costume design by Carl Friedrich Oberle and lighting design by Ken Billington. Photo by Jim Cahoon.

**The Constant
Sample Group
Five-Year Study**

Income Analysis

Among the companies in the constant sample group, there has been a gradual shift in the balance between earned revenue, private contributions, and public sector support over the last five years. In that period, private support has become an increasingly important source of income, and companies have become less reliant upon income from other sources than they were five years ago.

Contributions from individuals, foundations, corporations, and other gifts made up a 36% share of all income in 1982-83, but by 1986-87, they accounted for 38% of all income. That gain of 2 percentage points represents \$4.7 million of the \$235.4 million in total income for 1986-87.

Earned revenue, 57% of 1982-83 income, has held steady at 56% of all income for the past three years.

Public support has fallen from 7% to less than 6% of total income during the last five years.

The gain in private giving's relative share of total income stems from the fact that such support has grown at rates far surpassing those of other income sources. The private support given to the sample group companies swelled 43.4% between 1982-83 and 1986-87, at a compound rate of growth at 7.5% per year, raising it to \$89.1 million. By contrast, earned revenue grew a respectable 33.2% to \$32.7 million, at a 5.9% compound rate. Public support has registered a 12% increase since 1982-83, or 2.4% compound annual growth, reaching \$13.6 million.

A substantial increase in **individual giving** is responsible for most of the growth in private support. Over five years, the level of individual contributions leaped 79.4% at a compound rate of 12.4% per year. At the same time, gifts from individuals took on increasing importance as a source of private support, surging from 38% to 49% of all private contributions.

Corporate contributions rose by more than half (up 57.5%), as did **guild contributions**, which made a 52% jump in the last year after remaining at relatively stable levels from 1982-83 through 1985-86.

Sample Group

5-Year Income Comparison As % of Total Income

	82-83	83-84	84-85	85-86	86-87
Earned Income	57.3%	55.1%	56.1%	56.2%	56.4%
Private Support	35.8%	38.2%	36.8%	37.6%	37.9%
Public Support	7.0%	6.8%	7.1%	6.3%	5.8%
ALL INCOME	100%	100.1%	100.0%	100.1%	100.1%
TOTAL INCOME In \$ Millions	\$173.9	\$188.2	\$200.1	\$215.1	\$235.4

As % of Total Expenses

Earned Income	56.6%	53.2%	56.0%	55.7%	56.1%
Private Support	35.3%	36.9%	36.7%	37.2%	37.7%
Public Support	6.9%	6.6%	7.0%	6.2%	5.7%
ALL INCOME	98.8%	96.7%	99.7%	99.1%	99.5%
TOTAL EXPENSES In \$ Millions	\$176.0	\$194.5	\$200.7	\$217.2	\$236.6

Sample Group

Private Support Breakdown

In \$ Millions	82-83	83-84	84-85	85-86	86-87
Individual Gifts	\$ 23.7	\$ 30.8	\$ 31.2	\$ 34.9	\$ 42.5
Foundation Grants	\$ 11.3	\$ 10.9	\$ 11.7	\$ 11.5	\$ 11.9
Corporate Gifts	\$ 8.8	\$ 9.8	\$ 12.0	\$ 12.7	\$ 13.8
Guild Support	\$ 6.3	\$ 5.2	\$ 6.5	\$ 6.3	\$ 9.6
Other Private Support	\$ 12.0	\$ 15.1	\$ 12.2	\$ 15.3	\$ 11.3
TOTAL PRIVATE SUPPORT	\$ 62.2	\$ 71.8	\$ 73.7	\$ 80.8	\$ 89.1

As % of Total Income

Individual Gifts	13.6%	16.3%	15.6%	16.2%	18.1%
Foundation Grants	6.5%	5.8%	5.9%	5.3%	5.1%
Corporate Gifts	5.1%	5.2%	6.0%	5.9%	5.9%
Guild Support	3.6%	1.0%	1.6%	2.3%	1.9%
Other Private Support	9.7%	8.0%	6.1%	7.1%	4.8%
TOTAL PRIVATE SUPPORT	35.8%	38.2%	36.8%	37.6%	37.9%

A substantial increase in individual giving is responsible for most of the growth in private support.

Foundation grants crept up by 4.8% over the five years in the study, meanwhile declining from 18% to 13% of all contributed funds. Income from **revenue-generating projects** and **other sources**, such as united arts funds, donated services, and labor unions, fell off by 6.3%.

PROFESSIONAL OPERA SURVEY



Lyric Opera of Chicago's fall 1987 production of *Lulu*, with Donald Adams as the Theatre Director Richard Cowan as the Animal Tamer, Paul Larsen as the Clown, Michael Myers as the Painter, Catherine Malfitano as Lulu, and Evelyn Lear as Countess Geschwitz. Conducted by Dennis Russell Davies, stage direction by Yuri Lubimov, design by David Borovsky, and lighting by Duane Schuler. Photo by Tony Romano.

Sample Group Earned Income Breakdown

In \$ Millions	82-83	83-84	84-85	85-86	86-87
Performance Income	\$ 79.0	\$ 80.5	\$ 90.6	\$ 95.6	\$107.4
Broadcasting & Recording Income	\$ 6.6	\$ 7.3	\$ 5.8	\$ 6.2	\$ 4.5
Investment Income	\$ 6.4	\$ 6.0	\$ 7.0	\$ 8.7	\$ 8.2
Other Earned Income	\$ 7.7	\$ 9.7	\$ 8.9	\$ 10.4	\$ 12.5
TOTAL EARNED INCOME	\$ 99.6	\$103.6	\$112.4	\$120.9	\$132.7

As % of Total Income

Performance Income	45.4%	42.8%	45.3%	44.4%	45.6%
Broadcasting & Recording Income	3.8%	3.9%	2.9%	2.9%	1.9%
Investment Income	3.7%	3.2%	3.5%	4.0%	3.5%
Other Earned Income	4.1%	5.2%	4.5%	4.8%	5.3%
TOTAL EARNED INCOME	57.3%	55.1%	56.1%	56.2%	56.4%

The impressive growth rates in private support notwithstanding, earned revenue has remained the most important source of operating funds. Opera company earnings cover more than half of total expenses. Earned income has posted an overall increase of one-third since 1982-83; the growth has come largely from a 35% gain in **performance revenue**, the combined effect of increases in ticket prices as well as in the number of tickets sold.

Income from **investments** rose 27%, and earned income from **other sources**, including rentals of facilities and materials, climbed 63%. **Broadcasting and recording** income dropped 31%.

The Constant
Sample Group
Five-Year Study



Public support increased just 12% between 1982-83 and 1986-87. After peaking in 1984-85, public funding leveled off in terms of dollars, but has continued losing ground as a share of total income. Grants from **state and local governments** had been increasing steadily, but dropped off in 1986-87, showing a net increase of 17% over five years. **Federal support**, including grants from the National Endowment for the Arts, advanced more slowly, posting a 6% overall increase. Tax-based revenue from **other sources**, including school boards, fluctuated widely from year to year, ending in 1986-87 at a level 42% lower than in 1982-83.

Expense Analysis

Opera companies, which are highly labor-intensive enterprises, spend almost twice as much on personnel costs as on all other costs combined. The sample group statistics show that these companies spent 65.5% of their operating budgets on personnel in 1986-87, an even higher level than in 1982-83, when 64.4% was spent on personnel costs.

Since 1982-83, personnel costs have expanded by 36.6%, with an annual compound growth rate of 6.4%, approaching the \$155 million mark. Non-personnel expenditures have increased at a lesser rate of 30.4%, or 5.5% annually, reaching \$81.7 million in 1986-87. Because of the differing growth rates, non-

personnel costs declined as a percentage share of all expenses from 35.6% to 34.5%.

Fees paid to **performing artists**, including singers, conductors, orchestral musicians, and dancers, remain the largest expense category, accounting for nearly a third of all expenditures. Performing artist personnel costs rose 30.6% over the five-year period.

Costs for **administrative staff and production and technical personnel** grew faster, increasing by 57.5% and 40.8% respectively. Expenditures for **other artistic personnel**, including designers, directors, and music staff,

PROFESSIONAL OPERA SURVEY

Sample Group

Public Support Breakdown

In \$ Millions	82-83	83-84	84-85	85-86	86-87
State & Local Governments	\$ 7.4	\$ 7.9	\$ 8.2	\$ 8.8	\$ 8.7
Federal Government	\$ 4.5	\$ 4.9	\$ 5.6	\$ 4.6	\$ 4.8
Other Tax-Based Support	\$ 2	\$ —	\$ 3	\$ —	\$ 1
TOTAL PUBLIC SUPPORT	\$ 12.1	\$ 12.8	\$ 14.1	\$ 13.5	\$ 13.6

As % of Total Income

State & Local Governments	4.2%	4.2%	4.1%	4.1%	3.7%
Federal Government	2.3%	2.6%	2.8%	2.2%	2.0%
Other Tax-Based Support	.5%	—	.2%	—	.1%
TOTAL PUBLIC SUPPORT	7.0%	6.8%	7.1%	6.3%	5.8%

Sample Group

Personnel Expense Breakdown

	In \$ Millions		As % of Total Expenses	
	82-83	86-87	82-83	86-87
Performing Artists	\$ 54.5	\$ 71.2	31.0%	30.1%
Artistic Personnel	\$ 9.6	\$ 10.9	5.4%	4.6%
Production & Technical Personnel	\$ 28.7	\$ 40.4	16.3%	17.1%
Administrative Staff	\$ 20.6	\$ 32.4	11.7%	13.7%
TOTAL PERSONNEL EXPENSES	\$113.4	\$154.9	64.4%	65.5%

Non-Personnel Expense Breakdown

	In \$ Millions		As % of Total Expenses	
	82-83	86-87	82-83	86-87
Production Costs	\$ 32.5	\$ 42.6	18.5%	18.0%
Broadcasting & Recording Expenses	\$ 2.8	\$ 2.8	1.6%	1.2%
Development Expenses	\$ 5.4	\$ 7.8	3.1%	3.3%
Promotional Expenses	\$ 9.6	\$ 12.5	5.5%	5.3%
Administrative Expenses	\$ 11.1	\$ 12.7	6.3%	6.2%
Other Expenses	\$ 1.1	\$ 1.3	.6%	.5%
TOTAL NON-PERSONNEL EXPENSES	\$ 62.6	\$ 81.7	35.6%	34.5%
TOTAL EXPENSES	\$176.0	\$236.6	100.0%	100.0%

increased by just 13.5% since 1982-83.

The largest increase among non-personnel expenses was the 44.4% gain in **development expenses**, which

The increases in development expenses correspond to equally large percentage increases in contributed income.

Public funding has continued to lose ground as a share of total income.

corresponds to an equal percentage increase in contributed income.

Opera companies spent 18% more on **production costs** in 1986-87 than five years earlier. These costs make up more than half of all non-personnel expenses. **Promotional expenses** grew by 30.1% and **administrative costs** by 32.1%. The cost of generating earned revenue other than ticket sales revenue increased 11.7% while expenses associated with **broadcasting and recording** showed a negligible increase.

Constant Sample Group 1982-83 through 1986-87 (51 Companies)

Anchorage Opera, Arkansas Opera Theatre, Baltimore Opera Company, Chicago Opera Theater, Cincinnati Opera, Cleveland Opera, Colorado Opera Festival, Connecticut Opera, The Dallas Opera, Eugene Opera, Florentine Opera of Milwaukee, Four Corners Opera, Glimmerglass Opera, Greater Miami Opera, Houston Grand Opera, Indianapolis Opera Company, Kentucky Opera, Lake George Opera Festival, Lyric Opera of Chicago, Lyric Opera of Kansas City, Metropolitan Opera, Michigan Opera Theatre, The Minnesota Opera, The Mississippi Opera, Mobile Opera, New Jersey State Opera, New Orleans Opera, New York City Opera, Opera Carolina, Opera Columbus, Opera Company of Philadelphia, Opera Omaha, Opera Theatre of Saint Louis, The Pennsylvania Opera Theater, Pittsburgh Opera, Portland Opera, Sacramento Opera, San Diego Opera, San Francisco Opera, The Santa Fe Opera, Sarasota Opera, Seattle Opera, Shreveport Opera, Syracuse Opera, Tri-Cities Opera, Toledo Opera, Tulsa Opera, Utah Opera, The Virginia Opera, The Washington Opera, Whitewater Opera Company.

Catherine Stoltz as Rosina and David Kline as Dr. Bartolo in The Pennsylvania Opera Theater's October 1987 production of *The Barber of Seville*. Photo by Getty Goodstein.





Opposite. San Francisco Opera's fall 1987 production of *Nabucco*, with Paul Pliska as Zaccaria (foreground) and Piero Cappuccelli in the title role. *Photo by David Powers*



Above. Opera Theatre of Saint Louis' spring 1988 presentation of *La Boheme*, with Gaetan Laperriere as Marcello, Don Bernardini as Rodolfo, Kallen Espenian as Mimì (foreground) and Katherine Terrell as Musetta (background). *Photo by Ken Howard*

Left. The world premiere of Larry Baker's *Haydn's Head*, presented by Lyric Opera Cleveland, summer 1987, with Timothy Clark as Rosenbaum. *Photo by Roger Mastroratti*



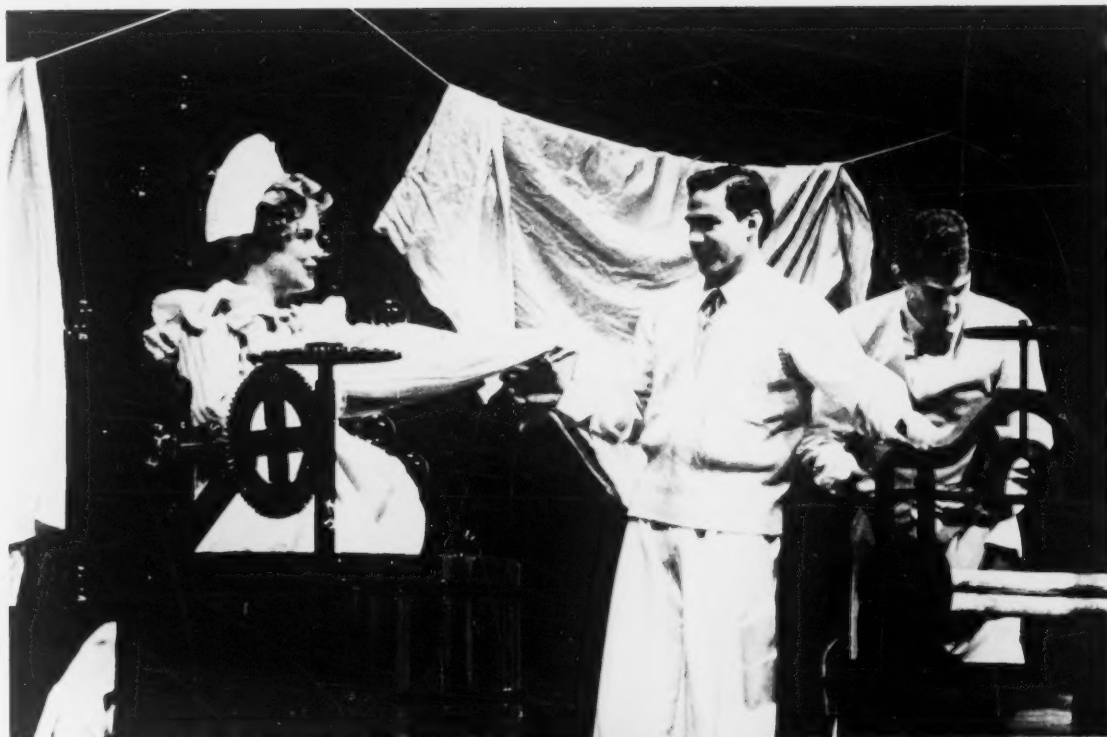
Above, Pacific Opera Victoria's February 1988 production of **Fidelio**, with John Dodgington as Don Fernando. Directed by Robert Carsen, conducted by Timothy Vernon, designed by Michael Goodwin, with lighting by Jeffrey Dallas.

Right, Gwyneth Jones in the title role of San Francisco Opera's fall 1987 production of **Salome**. Photo by David Bowers.





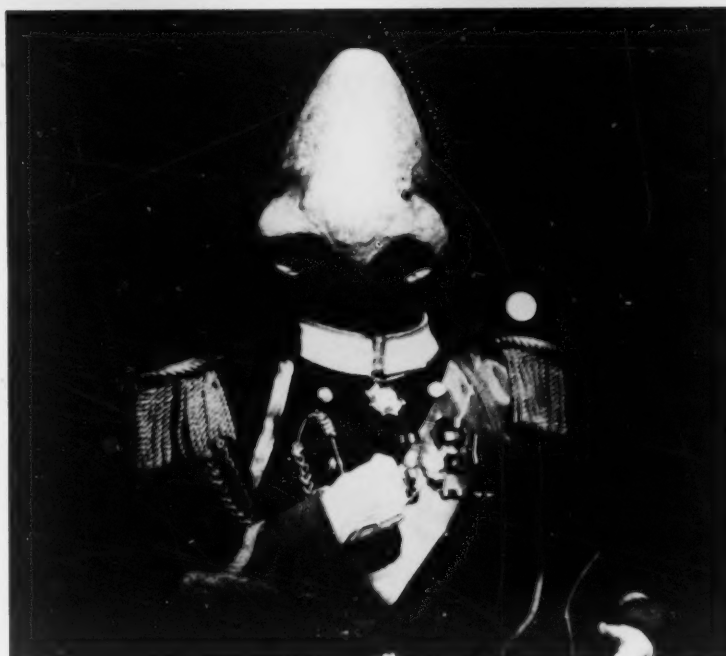
Above, Vancouver Opera's January 1988 production of *The Cunning Little Vixen* with Alisa Kort, Dawn Lacterman, Nessa Flewelling, Christian Garcia, Lynne Sterling, and Suzanne Nordin. Stage direction by David Pountney, design by Maria Bjornson, and lighting by Michael Spray. Photo by David Cooper.



Above, Baltimore Opera Association's February 1988 production of **Martha**, with Sheryl Woods as Martha, Glenn Siebert as Lionel, and James Michael McGuire as Plunkett. Stage direction and costume design by John Lehmeier, set design by John Michael Deegan and Sarah G. Conly, and lighting by Deegan. *Photo by Aaron M. Levin*

Right, The Santa Fe Opera's August 1987 production of **The Nose**, with James Dooley in the title role. Stage direction by Lou Gatterio, set and costume design by Robert Perzola, and lighting by Craig Miller. *Photo by Murray Hayes*

Opposite, The Wolf Trap Opera Company's August 1987 production of **A Midsummer Night's Dream** with Emily Manhart as Hermia (foreground) and Ann Panagoulas as Helena (background), staging by Leon Major, costumes by Michael Stennett, scenic design by Henry Bardon, and lighting by Ned Pter Lampolis







Above, At the Vineyard Theatre: *Il Matrimonio Segreto*, presented in January 1988, with Robert Osborne, Marilyn Aondra, Annette Augeri, Gary Giardina, Doris Mansville and James Hay. Stage direction by Joseph A. Loschiavo; scenic design by Anne Servanton; costumes by Linda Melloy; and lighting by Eric Cornwell. *Photo by Carol Rosegg.*

Right, Pittsburgh Opera's March 1988 production of *Don Giovanni*, with Sherrill Milnes as Giovanni and Gregory Stapp as the Commendatore. *Photo by Ed Eckman.*

Opposite, Seattle Opera's January 1988 production of *Orpheus & Eurydice*, with Vinson Cole as Orpheus. Directed by Stephen Wadsworth; choreography by Mark Morris; set design by Tom Lynch; costumes by Martin Pakledinaz; and lighting by Peter Kaczorowski. *Photo by Mary McInnis.*



PROFILE 1988





Above. Los Angeles Music Center Opera's production of *Tristan und Isolde* with Martha Laveola as King Marke, Roger Roloff as Kurvenal, Florence Olson as Brangäne, William Johns as Tristan, and Jeannine Altmeyer as Isolde. The December 1987 production was conducted by Zubin Mehta, directed by Jonathan Miller, and designed by David Hockney and Wally Russell. *Photo by Fredrick Ohlinger.*

Right. Carolyn Phillips and John Bogdan as Miss Jessel and Peter Quinn in *The Turn of the Screw*. The Opera Ensemble of New York's production was staged by John T.D. Sheehan and conducted by Amy Kanet. *Scenery and projections by Robert Ellsworth and Jan Hartley, costumes by Muriel Stockdale, and lighting by Clifton Taylor.*





Above. Bette Newirth as Anita in Cleveland Opera's May 1988 production of *West Side Story*. Direction by David Bamberger; musical direction by Donald W. Chan; choreography created by Richard Carras; scenic design by Robert O'Hearn; costumes by Charles Gane; and lighting by Martin Ross. Photo by Anastasia Patsios.

Left. Opera Company of Philadelphia's April 1988 production of *Così fan tutte* with Anthony Michaels-Moore and Christine Donahue (top); Marek Jurewski and Ning Liang (bottom). Directed by Glyn Vernon; set and costumes by Erik Ulfers; and lighting by Chennault Spence. Photo by Brady Lee Cohen.



Right, The Atlanta Opera Studio's 1987-88 production of *The Telephone*, with Diane McKinney and Hal Gresham. Photo by Charles Kalsboom

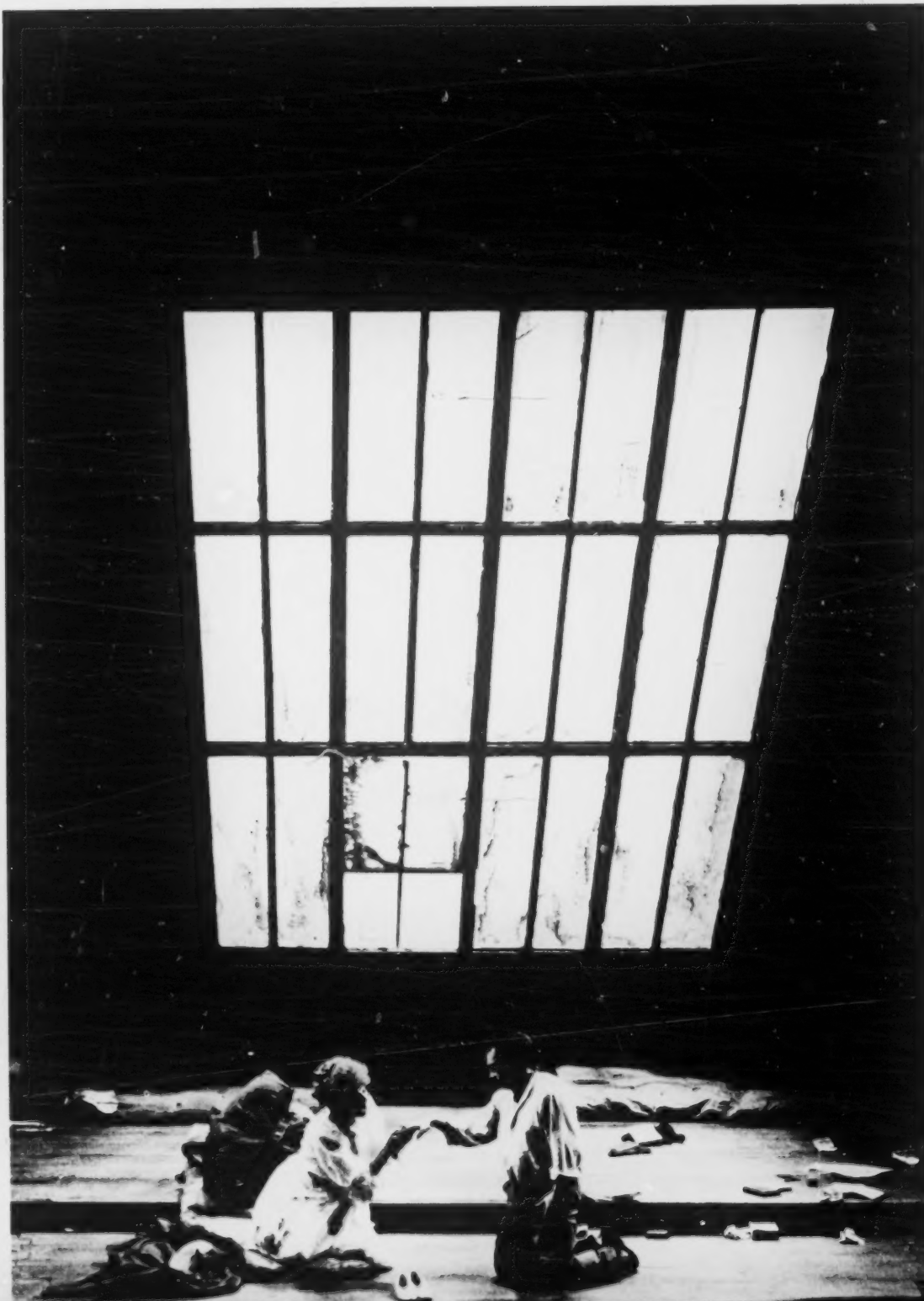
Below, Sigmund Cowan as Enrico and Claudia Cummings as Lucia in *Lucia Di Lammermoor*, presented in April 1988 by Opera Carolina. Photo by John Adams

Opposite, Frances Ginter as Mimì and Dennis O'Neill as Rodolfo in Vancouver Opera's October 1987 production of *La Bohème*. Stage direction by Goran Laryfelt, designs by Michael Wargan, and lighting by Robert Thomson. Photo by David Cooper



COMPANY PROFILES

OPERA America
companies are listed
alphabetically by state.
Index, page 63.



Alabama

Alaska

▼ Mobile Opera

Pelham G. Pearce, Jr., *General Manager*
Hai France, Music Director
 P.O. Box 8366, Mobile, AL 36689
 (205)460-2900

Performance House & Capacity

Musical Theater 1,950

1988-89 Season

13rd season (founded in 1946)
 Oct.-Mar. 2 operas, total of 4 performances, sung in English or with titles. *La Cenerentola*, *Madame Butterfly*

Ticket Prices: Single, \$8-20.
 Season, \$14-35 for 2 operas.
 FY88-89 Budget: \$346,700

1987-88 Season

Attendance: Fully staged performances at home - 7,652. All other events - 45,000.

Estimated Media Audience: Radio - 150,000.

Full-time Staff 2

FY87-88 Budget: \$330,200

Education & Outreach Programs

Eight-week residency in middle schools assisting students in the creation and production of an original opera. *Opera Ala-Carte* and Artist Residency.

Auditions

Send resume to Pelham G. Pearce, Jr., General Manager

▼ Anchorage Opera Company

James W. Wright, *General Manager*
 1507 Spar Ave., Anchorage, AK 99501 (907)279-2557

Performance House & Capacity

14th Avenue Theatre 530

1988-89 Season

14th season (founded in 1976)
 Nov.-Mar. 2 operas, total of 8 performances, sung in English or with titles. *Carmen*, *The Mikado*

Ticket Prices: Single, \$15-60.
 Season, \$25.50-102 for 2 operas.
 FY88-89 Budget: \$547,500

1987-88 Season

Attendance: Fully staged performances at home - 4,300. All other events - 11,000.

Alaska

Arizona

Full-time Staff 3

FY87-88 Budget: \$516,000

Touring

Run-out concerts within Alaska and Aleutian Islands.

Education & Outreach Programs

Pre-performance review, informances in area high schools, orchestra dress rehearsals for junior and senior high schools, local singers group for outreach and education concerts.

Auditions

Contact James W. Wright, General Manager. Auditions held locally by appointment and on east and west coasts periodically.

▼ Arizona Opera Company

Glynn Ross, *General Director*
 Johan van der Merwe, *Artistic Director*
 P.O. Box 42828, Tucson, AZ 85719
 (602)293-4336

Performance Houses & Capacity

Music Hall, Tucson 2,220
Symphony Hall, Phoenix 2,500

1988-89 Season

17th season (founded in 1972)
 Oct.-Jan.-Mar. 5 operas (1 double bill), total of 16 performances, sung in original language with titles. *La Traviata*, *Lakme*, *Carmen*, *Il Tabarro*, *Gianhi Schicchi*

Ticket Prices: Single, \$9-36.
 Season, \$27-108 for 4 operas.

1987-88 Season

Attendance: Fully staged performances at home - 3,365. Fully staged performances on tour - 6,191. All other events - 10,000.

FY87-88 Budget: \$1,180,300

Touring

Performs all operas in both Tucson and Phoenix.

Education & Outreach Programs

Free student matinees.

Apprentice Program

Regional singers are cast in principal roles and as chorus.

Auditions

Contact Johan van der Merwe, Artistic Director

Arkansas

California

▼ The Arkansas Opera Theatre

Dr. Ann Chotard, *General Artistic Director*
 1011 W. Sixth, #6, Little Rock, AR 72201 (501)372-7863

Performance Houses & Capacity

Arkansas Arts Center 389
The Castle House 1,000
Murry's Dinner Playhouse 289

1988-89 Season

16th season (founded in 1973)
 Sept.-Feb.-Apr.-June 4 operas, total of 8 performances, sung in English. *Little Mary Sunshine*, *The Threepenny Opera*, *Postcard From Morocco*, *Lucia di Lammermoor*

Ticket Prices: Single, \$16-20.
 Season, \$49-79 for 4 operas.

FY88-89 Budget: \$532,869

1987-88 Season

Attendance: Fully staged performances at home - 3,201. All other events - 58,736.

Full-time Staff 14

FY87-88 Budget: \$497,819

Touring

Two-state tour of *Little Red Riding Hood* for over 51,000 students, statewide tour of a musical revue for adult audiences in 11 communities.

Education & Outreach Programs

Previews provided for each opera.

Apprentice Program

Young singers perform in touring or mainstage productions and receive vocal and dramatic coaching.

Auditions

Contact Production Manager for appointment.

▼ Hidden Valley Opera Ensemble

Peter F. Meckel, *General Director*
 Robert Darling, *Artistic Director*
 P.O. Box 116
 Carmel Valley, CA 93924
 (408)659-3115

Performance House & Capacity

Hidden Valley Theatre 350

1988-89 Season

26th season (founded in 1962)
 Productions to be announced.

California

FY88-89 Budget: \$275,000

Full-time Staff 9

Education & Outreach Programs

Brings production to schools in Monterey County, providing advance preparation to students.

Touring

Run-out performances of main season productions.

Auditions

Auditions held in fall on the East Coast and by appointment in California. Contact Peter Meckel, General Director, for audition information.

▼ Los Angeles Music Center Opera

Peter Hemmings, *General Director*
 Placido Domingo, *Artistic Consultant*
 135 N. Grand Ave., Los Angeles, CA 90012 (213)972-7219

Performance Houses & Capacity

Dorothy Chandler Pavilion 3,089
Walters Theatre 2,195

1988-89 Season

3rd season (founded in 1986)
 Oct.-June 8 operas, total of 50 performances, sung in English or with titles. *The Tales of Hoffmann*, *Così fan tutte*, *Katya Kabanova*, *Wozzeck*, *Emmreth*, *Otello*, *Salome*, *Orpheus in the Underworld*

Ticket Prices: Single, \$8-75.
 Season, \$48-375 for 5-8 operas.

FY88-89 Budget: \$10,000,000

1987-88 Season

Attendance: Fully staged performances at home - 86,792. Fully staged performances on tour - 54,834. All other events - 65,520.

Estimated Media Audience: Radio - 50,000.

Full-time Staff 15

Education & Outreach Programs

Fifteen-performance outreach tour of fully staged opera in various theaters throughout Los Angeles county for students in grades 4-8, dress rehearsals for senior citizens and high school students.



Nancy Nowak-Gulley as Papagena and Steven Aiken as Papageno in Anchorage Opera's March 1988 production of *The Magic Flute*, with stage direction by Vincent Liotta and lighting design by Lauren M. Miller.

Apprentice Program

Resident Artist Program offers 6-9 month contracts to perform major and minor roles alongside international artists and provides funds for singers to study while under contract.

Auditions

Send resume to the Auditions Coordinator.

▼ Marin Opera Company

Ingrid M. Martinez, *General Director*
Hugo Rinaldi, *Music Director*
355 Doherty Dr., Larkspur, CA 94939 (415)924-0437

Performance Houses & Capacity

Marin Veterans Memorial Auditorium: 2,000
Exhibit Hall Civic Center: 850

1988-89 Season

10th season (founded in 1978)
Oct.-Dec.-May, 3 operas, total of 6 performances, sung in English or with titles: *The Student Prince*, *Pump Jack* (world premiere), *Aida*.
Ticket Prices: Single, \$10-20.
Season, \$40-70 for 3 operas and gala.
FY88-89 Budget: \$367,900

1987-88 Season

Attendance: Fully staged performances at home - 8,200. All other events - 1,000.
Full-time Staff: 2.
FY87-88 Budget: \$311,873

Education & Outreach Programs

Series of lectures and performances for elementary students throughout the county; teacher's workbook provided and students are encouraged to attend a technical rehearsal of the opera studied.

Apprentice Program

Singers participate as rehearsal soloists and as paid members of the chorus. Apprentices perform in comprimario roles and outreach programs, present a concert, and are given lectures by experts in all areas of opera.

Auditions

Contact Janis Olson for individual appointment, or participate in the Western States Conference auditions.

▼ Opera Pacific

David DiChiera, *General Director*
Martin Weil, *Managing Director*
3187 Red Hill, Suite 230, Costa Mesa, CA 92626 (714)546-7372

Performance House & Capacity

Segerstrom Hall: 2,936

1988-89 Season

3rd season (founded in 1985) Feb.-June-July, 3 operas, total of 23 performances, sung in English or with titles: *Norma*, *Il Barbiere di Siviglia*, *My Fair Lady*.
Ticket Prices: Single, \$10-75.
Season, \$23-189 for 2-3 operas.
FY88-89 Budget: \$3,750,000

1987-88 Season

Attendance: Fully staged performances at home - 63,500. Fully staged performances on tour - 2,200. All other events - 31,000.
Full-time Staff: 38.
FY87-88 Budget: \$4,203,266

Touring

Some mainstage productions are performed at the McCallum Theatre in Palm Desert, CA.

Education & Outreach Programs

The Overture Company performs original works in schools for all grade levels; Youth Night performances of two mainstage productions for high school students; signed performances for the hearing impaired; bilingual performances in Spanish-speaking communities; and previews of mainstage productions.

Apprentice Programs

Apprentice Artists program provides a weekly stipend, master classes and coaching, and classes in acting, movement, and make-up. Singers perform comprimario roles in the chorus, and in a showcase recital and cover major roles. Internships are available in technical theatre, stage management, and music and production administration.

Auditions

Send resume, photo, and letter to Production Office for audition appointment in Orange County, Los Angeles, New York, Detroit, Chicago, or Dayton, Ohio.

▼ Opera San Jose

Irene Dalis, *Executive Director*
David Rohrbaugh, *Music Director*
12 S. 1st St., Suite 900, San Jose, CA 95113 (408)288-8882

Performance House & Capacity

Montgomery Theater: 529

1988-89 Season

8th season (founded in 1980)
Oct.-May, 4 operas, total of 24 performances, sung in English or with titles: *La Bohème*, *West of Washington Square* (world premiere), *The Barber of Seville*, *Die Fledermaus*.
Ticket Prices: Single, \$12.50-40.
Season, \$40-128 for 4 operas.
FY88-89 Budget: \$975,798

1987-88 Season

Attendance: Full performances at home - 12,108. All other events - 187,892.
Full-time Staff: 6.
FY87-88 Budget: \$812,110

Education & Outreach Programs

120 performances in public schools and community colleges in Santa Clara County and 25 mainstage performances during Arts Education Week for audience of 47,000.

Apprentice Program

2-4 artists in residence, with 10-month contracts, perform in over 100 company programs including in-school and community outreach, Arts Education Week, and leading roles in mainstage productions.

Auditions

Send resume and photo to Barbara Day Turner, Music Administrator.

▼ Riverside Opera Association

Lester Freedman, *Executive Director*
PO Box 2353, Riverside, CA 92516 (714)686-2234

Performance House & Capacity

Sherman Institute Auditorium: 1,100

1988-89 Season

57th season (founded in 1932)
Oct.-Apr., 4 operas, sung in English or original language: *Faust*, *Hansel and Gretel*, *The Secret of Suzanne*, *La Traviata*.

FY87-88 Budget: \$200,000

Auditions

By arrangement with Executive Director.

▼ Sacramento Opera Association

Marianne H. Oaks, *General Director*
2131 Capitol Ave., Suite 307, Sacramento, CA 95816 (916)442-4224

Performance House & Capacity

Sacramento Community Center Theater: 2,380

1986-89 Season

8th season (founded in 1981)
Sept.-Nov.-Feb., 3 operas, total of 6 performances, sung in English or with titles: *Il Trovatore*, *The Barber of Seville*, *Manon*.
Ticket Prices: Single, \$15.50-42.
Season, \$41.85-113.40 for 3 operas.
FY88-89 Budget: \$666,600

1987-88 Season

Attendance: Full performances at home - 13,646. All other events - 33,200.
Full-time Staff: 3.
FY87-88 Budget: \$602,065

Education & Outreach Programs

Presents Musical Moments to 30,000 students annually; Brown Bag operas in downtown and rural areas; and Opera Previews of all operas.

Auditions

Send resume, photo, and representative tape to Marianne Oaks, General Director, for auditions in San Francisco, Sacramento, and New York.

▼ San Diego Opera

Ian D. Campbell, *General Director*
Marianne Flettner, *Artistic Administrator*
Karen Keltner, *Music Administrator*
PO Box 9888, San Diego, CA 92112 (619)232-7636

Performance House & Capacity

Civic Theatre: 2,905

Colorado



Connecticut

1988-89 Season

24th season (founded in 1965)
Jan-Apr. 4 operas, total of 16 performances, sung in original language with titles: *Lucia di Lammermoor*, *Fidelio*, *Don Pasquale*, *Madama Butterfly*

Ticket Prices: Single, \$10-52.50.
Season, \$36-190 for 4 operas

FY88-89 Budget: \$3,726,958

1987-88 Season

Attendance: Full performances at home - 41,909. All other events - 78,412

Full-time Staff: 23

FY87-88 Budget: \$3,511,850

Education & Outreach Programs

San Diego Opera Ensemble performs operas in English at schools and other community locations; dress rehearsals and docent lectures for elementary and secondary schools. *Hansel and Gretel* student production program. San Diego Opera radio program

Apprentice Program

The Ensemble offers young professional singers performance experience while taking abridged operas to the community

Auditions

By appointment with Ian D. Campbell, General Director

▼ San Francisco Opera

Lotfi Mansouri, *General Director*
Sir John Pritchard, *Music Director*
Anthony Turney,

Director of Administration
War Memorial Opera House, 301 Van Ness Ave., San Francisco, CA 94102 (415)861-4008

Performance House & Capacity

War Memorial Opera House, 3,214

1988-89 Season

66th season (founded in 1923)
Sept-Dec., 10 operas, total of 68 performances, sung in original language with titles: *L'Africaine*, *The Rake's Progress*, *Maometto II* (American premiere), *The Flying Dutchman*, *Così fan tutte*, *Manon Lescaut*, *Parsifal*, *Lady Macbeth of Mzensk*, *La Bohème*, *La Gioconda*

Ticket Prices: Single, \$13-69.
Season, \$16-675 for 4-10 operas

FY88-89 Budget: \$28,000,000

1987-88 Season

Attendance: Fully staged performances at home - 219,088. Fully staged performances on tour - 193,500. All other events - 96,938

Estimated Media Audience: Radio - 30,000,000. Television - 250,000

Full-time Staff: 75

FY87-88 Budget: \$25,395,000

Touring

Western Opera Theater, the professional touring and educational company of the San Francisco Opera Center, tours 4-6 months annually. The San Francisco Opera Center Singers perform in smaller rural communities throughout the U.S.

Education & Outreach Programs

Free one-hour Brown Bag Opera programs throughout the San Francisco area; student matinees. Opportunities, which involve students in mini-performances. Renaissance Summer School, where students write original operas in Italian, and lectures and panel discussions

Apprentice Program

Adler Fellows receive 11-month contracts for residency, which provides extensive individual coaching and guidance, and are cast in roles in the company's International season and Opera Center programs. The Advanced Training Institute offers classes in all facets of operatic art by world-renowned professionals

Contact Opera Center National Auditions for auditions throughout the U.S., sponsored by local opera guilds and music organizations

▼ Colorado Opera Festival

Donald P. Jenkins, *General Director*
PO Box 1484, Colorado Springs, CO 80901 (303)473-0073

Performance House & Capacity

Pikes Peak Center, 1,947

1988 Summer Season

18th season (founded in 1970)
July-Aug., 1 opera, total of 3 performances, sung in English: *La Traviata*

Ticket Prices: Single, \$12-40

FY88-89 Budget: \$203,000

1987 Summer Season

Full-time Staff: 1

FY87-88 Budget: \$184,890

Education & Outreach Programs

McOpera Goes to School, sponsored by McDonald's of Colorado Springs; professional singers present short opera scenes to elementary school children; technical and artistic staff participate in educational lunches and study groups. Year-round study groups in conjunction with support groups

Auditions

Send resume and letter to Donald P. Jenkins, General Director for auditions in Sept. in Colorado Springs and in Nov. in New York

▼ Four Corners Opera

Robert Gregory, *Co-General Director*
Judith Turano, *Co-General Director*
Winter Address: 11859A Academy Rd., Philadelphia, PA 19154 (215)632-2070
Summer Address: PO Box 1035, Durango, CO 81302 (303)259-2606

Performance House & Capacity

Fine Arts Auditorium, 500

1988 Summer Season

10th season (founded in 1978) July, 2 operas, total of 5 performances: "American Musical Theatre Revue", *Iosca*

Ticket Prices: Single, \$18-32

FY88-89 Budget: \$100,000

1987 Summer Season

Attendance: Fully staged performances at home - 1,200. All other events - 2,000

Full-time Staff: 2

FY87-88 Budget: \$96,000

Apprentice Program

Young artists' performance is offered during the season

Auditions

Send resume and photo to Co-General Directors in Philadelphia

▼ Opera Colorado

Nathaniel Merrill, *President and General Director*

Soviet bass Paula Burchuladze in Opera Company of Philadelphia's January 1988 production of *Mefistofele*, with stage direction by Bernard L. Zan, set design by Gilbert Lesser, costumes by Richard St. Clair, and lighting by Chenualt Spence. Photo by Trudy Lee Cohen

Louise Sherman, *Music Director*
Charles V. Schneider, *Administrative Director*

695 S. Colorado Blvd., Suite 20,
Denver, CO 80222 (303)778-6464

Performance Houses & Capacity

Boettcher Concert Hall, 2,600;
Trinity Methodist Church, 1,000

1989 Spring Season

7th season (founded in 1983)
April-May, 2 operas, total of 8 performances, sung in original language with titles: *La Traviata*, *Falstaff*

Ticket Prices: Single, \$15-58.
Season, \$30-116 for 2 operas

1988 Spring Season

Attendance: Fully staged performances at home - 18,853. All other events - 17,500

Full-time Staff: 7

FY 87-88 Budget: \$1,400,000

Education & Outreach Programs

Children's Backstage Workshops; student performances

Auditions

Contact Nathaniel Merrill, General Director

▼ Connecticut Opera

George D. Osborne, *General Director*
226 Farmington Ave., Hartford, CT 06105 (203)527-0713

Performance House & Capacity

Bushnell Memorial Hall, 2,742

1988-89 Season

47th season (founded in 1942)
Oct-Apr., 4 operas, total of 10 performances, sung in English or with titles: *La Bohème*, *The Magic Flute*, *Romeo et Juliette*, *Porgy and Bess*

Ticket Prices: Single, \$7-45.
Season, \$19-140 for 2-4 operas

FY88-89 Budget: \$1,500,000

1987-88 Season

Attendance: Fully staged performances at home - 33,900. All other events - 35,400

Full-time Staff: 12

FY87-88 Budget: \$1,330,600

Auditions

Contact the Connecticut Opera

Delaware

District of Columbia

▼ OperaDelaware

Eric W. Kjellmark, Jr. *General Director*
St. Andrews Annex, 8th and
Shipley Sts., Wilmington, DE 19801
(302)658-8063

Performance Houses & Capacity

Grand Opera House: 1,110
Delaware Theater Co.: 325

1988-89 Season

44th season (founded in 1945)
Nov.-Feb., Apr.: 3 operas, total of
8 performances, sung in English
Stiffelio, *Charlotte*, *Hell* (world
premiere), *Carmen*

Ticket Prices: Single, \$7-32
Season, \$29-47 for 2 operas

FY88-89 Budget: \$347,000

1987-88 Season

Attendance: Fully staged perfor-
mances at home - 9,100. All other
events - 5,100

Full-time Staff: 2

FY87-88 Budget: \$314,000

Education & Outreach Programs

Family operas in which students
build sets, play in orchestra, and
appear on stage with professionals;
mini-performances in schools; study
guides; semi-staged productions in
black and hispanic communities
and dinner-lectures prior to each
opera

Apprentice Program

Public relations internships
available

Auditions

Contact Sally Hamburger, Director
Productions, for schedule of open
auditions

▼ The Washington Opera

Martin Feinstein, *General Director*
Edward C. Purington,
Administrative Director
Kennedy Center, Washington, DC
20566 (202)822-4700

Performance Houses & Capacity

Kennedy Center Opera House:
2,208; Kennedy Center Eisenhower
Theatre: 1,142

District of Columbia

Florida

1988-89 Season

33rd season (founded in 1956)
Nov.-Mar.: 8 operas (1 double bill),
total of 48 performances, sung in
English or with titles: *Josca*, *La
Traviata*, *The Barber of Seville*, *The
Impresario*, *Abu Hassan*, *The Post-
man Always Rings Twice*, *Pique
Dame*, *La Forza del Destino*

Ticket Prices: Single, \$20-85
Season, \$120-535 for 6-7 operas

FY88-89 Budget: \$7,697,515

1987-88 Season

Attendance: Fully staged perfor-
mances at home - 88,221. All
other events - 6,690

Full-time Staff: 34

FY87-88 Budget: \$7,137,041

Education & Outreach Programs

The Washington Opera Guild spon-
sors lectures, roundtable discus-
sions, and student dress rehearsals;
organizes masterclasses; publishes
the quarterly Washington Opera
Magazine; and in 1988-89 hosts
an Affiliate Artist Program

Auditions

By invitation only; send resume
and photo to The Washington
Opera

▼ Gold Coast Opera

Thomas Cavendish, *General
Manager and Conductor*
1000 Coconut Creek Blvd., Pom-
pano Beach, FL 33066
(305)973-2323

Performance House & Capacity

OVM Auditorium: 2,000

1988-89 Season

9th season (founded in 1980); Nov.,
Jan.-Apr.: 3 operas, total of 13
performances, sung in English
Pirates of Penzance; *The New
Moon*; *The Merry Widow*

Ticket Prices: Single, \$7-22
Season, \$17-55 for 3 operas

1987-88 Season

Attendance: Fully staged perfor-
mances at home - 11,500. All
other events - 12,800

FY87-88 Budget: \$215,000

Education & Outreach Programs

Cameo Musicale, an eight-member
touring ensemble, performs in the
south Florida area

Florida

Auditions

By appointment in Pompano
Beach, by audio tape, or in New
York biennially; contact Thomas
Cavendish, General Manager

▼ Greater Miami Opera Association

Robert M. Heuer, II, *General
Manager*
Willie Anthony Waters, *Artistic
Director*
1200 Coral Way, Miami, FL 33145
(305)854-1643

Performance House & Capacity

Dade County Auditorium: 2,438

1988-89 Season

88th season (founded in 1941)
Nov.-Apr.: 5 operas, total of 25
performances, sung in English or
with titles: *Le Nozze di Figaro*,
Fedora, *Die Walküre*, *La Forza del
Destino*, *Les Contes d'Hoffmann*

Ticket Prices: Single, \$11-72
Season, \$55-300 for 5 operas

FY88-89 Budget: \$4,800,000

1987-88 Season

Attendance: Fully staged perfor-
mances at home - 55,350. Fully
staged performances on tour -
6,400. All other events - 136,750

Estimated Media Audience: Radio -
100,000

Full-time Staff: 30

FY87-88 Budget: \$4,400,000

Touring

Three productions are taken to the
Opera Guild in Fort Lauderdale

Education & Outreach Programs

In-school opera performances for
students at all levels, throughout
south Florida; performances for
senior citizens and people with
disabilities; working dress rehearsals
for Girls Scouts; music and
technical workshops for high school
and college students

Apprentice Program

Young Artist Program for singers;
coaches/conductors; stage mana-
gers; costume, lighting, and prop-
erties designers; and make-up artists
Singers receive training in acting

Florida

diction, movement, and vocal
coaching plus performance in ma-
jor productions and workshops

Auditions

Send resume and photo to Willie
Anthony Waters, Artistic Director
Auditions held in Dec., Jan., Feb.
for following season

▼ Orlando Opera Company

Richard R. Owens, *General Director*
1900 N. Mills Ave., Suite 4, Orlan-
do, FL 32803 (407)896-7575

Performance House & Capacity

Bob Carr Performing Arts Centre:
2,440

1988-89 Season

30th season (founded in 1958)
Nov., Feb., Apr.: 4 operas (1 double
bill), total of 9 performances, sung
in original language with titles:
Faust, *Cavalleria Rusticana*, *I
Pagliacci*, *Don Giovanni*

Ticket Prices: Single, \$5-45
Season, \$28.50-110 for 3 operas

1987-88 Season

Attendance: Fully staged perfor-
mances at home - 12,858. All
other events - 33,292

Full-time Staff: 7

FY87-88 Budget: \$841,875

Education & Outreach Programs

Recipe For An Opera introduces
elements involved in producing an
opera while Opera Through The
Mini Glass focuses on the story
and music of an opera, for elemen-
tary school students; Opera Pre-
views, for junior and senior high
school students, are fully-staged
mini-productions, in English, of
mainstage works; and Opera
Through The Looking Glass is a
lecture series for adults

Apprentice Programs

Orlando Opera Studio provides
local singers with free coaching
and performing opportunities in
secondary roles in mainstage pro-
ductions and in the company's
education and publicity
presentations

Auditions

Send resume and photo to Richard
Owens, General Director

▼ Palm Beach Opera

Herrbert P. Benn, *General Director*
Anton Guadagno, *Artistic Director*
139 N. County Rd., Palm Beach,
FL 33480 (407)833-7888

Performance Houses & Capacity

West Palm Beach Auditorium
1300 Ft. Lauderdale Auditorium
1300

1988-89 Season

26th season (founded in 1961)
Dec-Mar, 3 operas, total of 7 per-
formances, sung in original lan-
guage with titles: *Carmen*, *Rigolet*,
to: Andrea Chenier.

Ticket Prices: Single, \$6-60
Season, \$18-300 for 3 operas.

FY88-89 Budget: \$850,000

1987-88 Season

Attendance: Fully staged per-
formances at home - 11,000. Fully
staged performances on tour -
3,500. All other events - 25,000.

Full-time Staff: 6

FY87-88 Budget: \$800,000

Education & Outreach Programs

Presents *Hansel and Gretel* in con-
cert form to 27 schools in south-
east Florida and on the Micosakee
Indian reservation.

Auditions

Apply to Anton Guadagno, *Artistic
Director*.

▼ Sarasota Opera Association

Deane C. Alvir, *Managing Director*
Victor DeRenzi, *Artistic Director*
61 N. Pineapple Ave., Sarasota, FL
34236 (813)366-8450

Performance House & Capacity

Sarasota Theater of the Arts, 740

1988-89 Season

30th season (founded in 1961)
Feb-Mar, 4 operas, total of 23
performances, sung in English or
with titles: *Rigoletto*, *Die Fleder-*
maus, *Don Giovanni*, *La Wally*.

Ticket Prices: Single, \$17.50-35.
Season, \$70-205 for 4 operas.

FY88-89 Budget: \$1,340,863

1987-88 Season

Attendance: Fully staged per-
formances at home - 15,699. All
other events - 28,130.

Full-time Staff: 9

FY87-88 Budget: \$1,058,862

Touring

Two productions presented in
Tampa.

Education & Outreach Programs

OPERATION, main season per-
formances, and in-school study for
junior and senior high school
students; children's opera tours to
elementary schools with study
guides and activity materials. The
Children's Opera Company offers
training and performance in
children's operas and main season
productions.

Apprentice Program

Ten week program includes airfare,
housing and weekly stipend for 24
singers. Provides master classes,
coaching, and performance in
senior citizens' residences, appren-
tice programs, and chorus and
comprimento roles in main season
productions.

Auditions

Send resume and photo for pos-
sible audition in New York or Florida.

▼ The Atlanta Opera

Alfred D. Kennedy, *General
Manager*
William Fred Scott, *Artistic Director*
1132 W. Peachtree St. NE, Suite
200, Atlanta, GA 30304
(404)872-1706

Performance House & Capacity

Alliance Theater, 784

1988 Summer Season

9th season (founded in 1979)
June-Aug, 3 operas, total of 12
performances, sung in English or
original language without titles:
Irisca, *The Merry Widow*, *Ariadne
auf Naxos*.

Ticket Prices: Single, \$21-42.

Season, \$58-110 for 3 operas.

FY88-89 Budget: \$1,250,000

1987 Summer Season

Attendance: Fully staged per-
formances at home - 6,606. All other
events - 12,000.

Full-time Staff: 6

FY87-88 Budget: \$1,250,000

Education & Outreach Programs

Production of *Dr. Miracle* presented
in 100 area schools.

Auditions

Contact Rachael Lehmann for audi-
tions held in San Francisco and
New York in Oct. and Nov. and in
Atlanta in Jan.

▼ Augusta Opera Association

Edward Bradberry, *General Director*
PO Box 3865, Hill Station
Augusta, GA 30904 (404)826-4710

Performance House & Capacity

Imperial Theater, 850

1988-89 Season

22nd season (founded in 1967)
Sept-Jan, Apr, 3 operas, total of
12 performances, sung in English:
West Side Story, *Lucia di Lammer-*
moor, *Madame Butterfly*.

Ticket Prices: Single, \$10-25.
Season, \$25-70 for 3 operas.

FY88-89 Budget: \$377,400

1987-88 Season

Attendance: Fully staged per-
formances at home - 8,370. All other
events - 12,500.

Estimated Media Audience: Radio -
6,000.

Full-time Staff: 2

FY87-88 Budget: \$338,745

Education & Outreach Programs

Reduced prices for students at
regular performances; resident ar-
tists make civic and school ap-
pearances; in-school education
program.

Auditions

In Augusta by appointment, or
biannually in New York.

▼ American Ritual Theater Company

William H. Harper, *Artistic Director*
PO Box 608516, Chicago, IL 60660
(312)276-1835

Performance House & Capacity

Organic Theater, 350

1988-89 Season

8th season (founded in 1979)
Spring, 1 opera, total of 15 per-
formances, sung in English: *Snow*,
Leopard (world premiere).

Ticket Prices: Single, \$8-18.50

FY88-89 Budget: \$100,000

1987-88 Season

Full-time Staff: 1

FY87-88 Budget: \$100,000

Auditions

Contact ARTCO

▼ Chicago Opera Theater

Marc A. Scorca, *General Manager*
Alan Stone, *Artistic Director*
20 E. Jackson Blvd., Suite 1400
Chicago, IL 60604 (312)663-0555

Performance House & Capacity

Athenaeum Theater, 925

1988-89 Season

15th season (founded in 1974)
Dec-May, 4 operas, total of 25
performances, sung in English:
Where the Wild Things Are, *La Fin*,
La Gardiniera, *Albert Herring*,
Romeo and Juliet.

Ticket Prices: Single, \$14-36.
Season, \$42-122 for 4 operas.

FY88-89 Budget: \$1,785,500

1987-88 Season

Attendance: Fully staged per-
formances at home - 21,000. Fully
staged performances on tour -
2,000. All other events - 6,000.

Full-time Staff: 13

FY87-88 Budget: \$1,314,030

Touring

Brings mainstage productions to
university and community theaters
throughout Illinois and nearby
states. Recital programs and ver-
sions of comic masterpieces are
performed in various settings
throughout the Chicago metro-
politan area.

Education & Outreach Programs

Company works with other com-
munity organizations to provide in-
depth introductions to opera and
provides in-school performance
programs.

Auditions

Send resume, photo, and letters of
inquiry to the Artistic Coordinator
for auditions held in Chicago per-
iodically and in New York annually.



Indiana

Chautauqua Opera's summer 1987 production of *Kiss Me Kate*, with the late John Kuran and Nancy Callahan. Directed by Dorothy Frank (owner, set design by Michael Kuman, and lighting by David Martin Jacques).

▼ Lyric Opera of Chicago

Ardis Kramik, *General Director*
Bruno Bartoletti, *Artistic Director*
20 N. Wacker Dr., Chicago, IL 60606 (312) 312-2244

Performance House & Capacity

Civic Opera House 3,763

1988-89 Season

34th season (founded in 1954)
Sept.-Feb. 4 operas, total of 64 performances, sung in original language with titles: *La Sonnambula*, *La Traviata*, *Lindbergh*, *Falstaff*, *Don Giovanni*, *Sabotage*, *Anda*, *Lullaby*

Ticket Prices: Single \$11.25-74.50
Season \$48-537 for 4-8 operas
FY88-89 Budget: \$17,000,000

1987-88 Season

Attendance: Fully staged performances at home - 230,013
Estimated Media Audience: Radio 45,000,000
Full-time Staff: 50
FY87-88 Budget: \$17,213,000

Touring

The Lyric Opera Center for American Artists performs throughout the local metropolitan area.

Education & Outreach Programs

Reduced price student matinees, teacher workshops, lecture series for the general public held throughout the metropolitan area, lecture-demonstrations in the theater, condensed or one-hour one-act operas in English for grade school children, Opera In The Classroom demonstrations, and lecture tapes.

Apprentice Program

The Lyric Opera Center for American Artists, a year-round in-residence affiliate company, provides advanced training and performance experience for American singers selected through a nationwide audition process.

Auditions

Contact Ardis Kramik, General Director, for auditions held in Chicago and New York periodically.

▼ Indianapolis Opera

Darand L. Price, *General Manager*
Robert B. Driver, *Artistic Director*
250 E. 88th St., 2nd Fl., Indianapolis, IN 46205
(317) 283-3531 or (317) 283-3470

Performance Houses & Capacity

Clowes Hall 2,182
Morial Temple 1,974

1988-89 Season

14th season (founded in 1975)
Oct.-Dec. Mar. 4 operas, total of 6 performances, sung in English or with titles: *La Traviata*, *Hansel and Gretel*, *The Daughter of the Regiment*

Ticket Prices: Single \$6-15
Season \$99 for 3 operas
FY88-89 Budget: \$790,000

1987-88 Season

Attendance: Fully staged performances at home - 9,450. All other events - 50,000
FY88-89 Budget: \$790,000
Full-time Staff: 5
FY87-88 Budget: \$805,000

Education & Outreach Programs

Education and outreach program performs selected works and condensed operas in public schools and at public events.

Apprentice Program

Arts administration internship program.

Auditions

Contact Robert Driver, Artistic Director, for auditions held in March in Indianapolis and New York.

▼ Whitewater Opera Company

Charles Combopiano, *Artistic Director and General Manager*
805 Promenade, PO Box 633, Richmond, IN 47375
(317) 962-7106

Performance House & Capacity

Centerville H.S. Auditorium 707

1988-89 Season

17th season (founded in 1972)
Oct.-Apr. 4 operas, total of 16 performances, sung in English or with titles: *Lucia di Lammermoor*, *Amahl and the Night Visitors*, *Hansel and Gretel*, *The Marriage of Figaro*

Indiana

Iowa

Ticket Prices: Single \$6-19
Season \$12-45 for 4 operas

FY88-89 Budget: \$189,704

1987-88 Season

Attendance: Fully staged performances at home - 4,200. Fully staged performances on tour - 2,250. All other events - 11,200
Estimated Media Audience: Radio - 21,000

Full-time Staff: 2

FY87-88 Budget: \$172,458

Touring

As a member of the Indiana Arts Commission's Presenters Touring Program, tours both full and one-act productions, concerts, recitals, and educational programs.

Education & Outreach Programs

Opera in the Schools Program, contracted through Young Audiences of Indiana, brings small-scale production of operatic excerpts to school assemblies 30 times a season, dress rehearsals for school groups, nursing home and State Hospital residents, with buses provided, supplementary preparatory programs on specific operas, attendance at staging rehearsals, and in 1988-89 a 2-week educational residency program in El Wayne schools.

Apprentice Program

Uses young artists in productions and supplementary programs.
Lighting Design apprentice program with Purdue University Graduate School.

Auditions

Send resume, photo, and tape to Elsie Klute for possible spring audition appointment in New York, Chicago, or Richmond.

▼ Des Moines Metro Opera

Jerilee M. Mace, *Interim Managing Director*
Robert L. Larsen, *Artistic Director*
106 W. Boston Ave., Indianola, IA 50125 (515) 961-6221

Performance House & Capacity

Blank Performing Arts Center 488

1988 Summer Season

17th season (founded in 1973)

Iowa

Kentucky

June-July 3 operas, total of 16 performances, sung in English: *The Barber of Seville*, *Turandot*, *The Magic Flute*

Ticket Prices: Single \$15-30
Season \$45-80 for 3 operas

FY88-89 Budget: \$899,000

1987 Summer Season

Attendance: Full performances at home - 7,800. All other events - 15,000

Estimated Media Audience: Television - 100,000

Full-time Staff: 4

FY87-88 Budget: \$729,494

Touring

OPERA Iowa, an ensemble of six singers, a musical coach, and a scenic technician, tours Jan-May, presenting approximately 500 workshops and 180 performances of 3 operas in English to schools and communities.

Apprentice Program

Apprentice Artists Program uses 40-45 young singers, selected by competitive auditions, to participate in six-week study course and perform comprimario roles, cover principal roles, and act as the chorus for main stage productions.

Auditions

Singers contact Metro Opera office for auditions annually in Des Moines and New York. *Apprentice Artists Program* submit audio tape to Metro Opera office.

▼ Kentucky Opera

Thomson J. Smilie, *General Director*
Mary Ann Krebs, *Executive Director*
631 S. 5th St., Louisville, KY 40202
(502) 584-4500

Performance Houses & Capacity

Whitney Hall 2,400
Macaulay Theater 1,400
Bombard Theater 600

1988-89 Season

37th season (founded in 1952)
Sept.-May 7 operas, total of 22 performances, sung in English: *The Yeoman of the Guard*, *The Mikado*, *Trial By Jury*, *Cox and Box*, *Falstaff*, *A Midsummer Night's Dream*, *Carmen*

Ticket Prices: Single \$8-35
Season \$24-136 for 4 operas

Kentucky

Louisiana

FY88-89 Budget: \$2,203,000

1987-88 Season

Attendance: Fully staged performances at home - 33,000. Fully staged performances on tour - 42,000. All other events - 42,000.

Estimated Media Audience: Radio 75,000.

Full-time Staff: 18.

FY87-88 Budget: \$1,700,000

Touring

Opera-Go-Round tours 20 weeks annually with performances for elementary, middle and high schools. Productions include: *Little Red Riding Hood*, *Shakespeare in Opera*, and *Cox and Box*.

Education & Outreach Programs

Student matinees.

Apprentice Program

Artist-in-Residence Program depending on needs.

Auditions

Contact Kyle Ridout, Company Manager for auditions held year-round in Louisville and biannually in New York.

▼ Baton Rouge Opera

Lori L. Ridgell, Administrative

Manager

Henry Holt, Artistic Director

PO Box 2269, Baton Rouge, LA 70821 (504)922-9936

Performance House & Capacity

Riverside Centreplex, 1,900

1988-89 Season

7th season (founded in 1981). Oct.-July, 3 operas, total of 8 performances, sung in English or with titles: *Manon*, *The Elixir of Love*, *Die Fledermaus*.

Ticket Prices: Single \$6-25.

1987-88 Season

Attendance: Fully staged performances at home - 5,000. All other events - 5,000.

Estimated Media Audience: Television - 300.

Full-time Staff: 2.

FY87-88 Budget: \$225,000

Education & Outreach Programs

Free student matinees with support materials provided to the teacher



prior to the performance, and a traveling intern who performs excerpts of the current season along with arias and scenes from standard repertoire.

Auditions

Contact Henry Holt, Artistic Director.

▼ New Orleans Opera Association

Arthur G. Cosenza, General Director

333 St. Charles Ave., Suite 907,

New Orleans, LA 70130

(504)529-2278

Performance House & Capacity

New Orleans Theatre of Performing Arts, 2,317

1988-89 Season

46th season (founded in 1943). Oct.-Feb., 4 operas, total of 9 performances, sung in original language with titles: *Turandot*, *Salome*, *Un Ballo in Maschera*, *Carmen*.

Ticket Prices: Single \$14-60.

Season: \$45-220 for 4 operas.

1987-88 Season

Attendance: Fully staged performances at home - 25,000. All other events - 30,000.

Full-time Staff: 13.

FY87-88 Budget: \$1,025,000

Education & Outreach Programs

Oppets, life-sized puppets, perform opera for pre-school and elementary school children with recorded music by engagement.

Apprentice Program

Louisiana Internship Program is open to all young singers from Louisiana. Performing experience provided during the season.

Auditions

Singers: Send resume and photo to the company for auditions in New Orleans or New York. Louisiana Internship Program: Write for brochure which explains the program and contains application form.

▼ Shreveport Opera

Robert Murray, General Director and Artistic Director

Lane Bldg., 610 Marshall St.,

Shreveport, LA 71101

(318)227-9503

Louisiana

Maryland

Daisy Newman as Donna Anna in Opera Delaware's November 1987 production of *Don Giovanni*. Conducted by David Lawton, stage direction and set design by Nicholas Muni, and costumes by Beha Shamash.

Performance Houses & Capacity

Civic Theatre: 1,737.

Strand Theatre: 1,632.

1988-89 Season

40th season (founded in 1949).

Nov.-Apr., 4 operas, total of 4 performances, sung in English and in original language with or without titles: *The Chocolate Soldier*, *Fidelio*, *Orpheus and Eurydice*, *Carmen*.

Ticket Prices: Single, \$5-30.

Season: \$5-80 for 4 operas.

1987-88 Season

Attendance: Fully staged performances at home - 4,374. All other events - 9,000.

Estimated Media Audience: Radio - 100,000.

Full-time Staff: 1.

FY87-88 Budget: \$238,795

Touring

Guest artists accompanied by Shreveport Symphony on run-outs to regional cities and schools.

Education & Outreach Programs

Main-stage performances and rehearsals for students, poster contests, and recordings, videos, and educational material for schools.

Auditions

Singers: by appointment with Shreveport Opera. *Singer of the Year*: Regional artists may compete in the annual competition in Mar. for monetary prizes and roles with the company; application available from Shreveport Opera.

▼ Baltimore Opera

Justin Moss, Acting General

Manager

William Yannuzzi, Music Director

327 N. Charles St., Baltimore, MD

21201-5030 (301)727-0592

Performance House & Capacity

Lyric Opera House: 2,462

1988-89 Season

38th season (founded in 1950).

Oct.-May, 4 operas, total of 16 performances, sung in original language with titles: *The Marriage of Figaro*, *La Boheme*, *Iscia*, *The Tales of Hoffmann*.

Maryland

Massachusetts

Ticket Prices: Single, \$15-65.

Season: \$60-360 for 4 operas.

FY88-89 Budget: \$2,400,000

1987-88 Season

Attendance: Fully staged performances at home - 30,800. All other events - 22,500.

Full-time Staff: 13.

FY87-88 Budget: \$2,260,000

Touring

Baltimore Opera Touring Theatre performs in schools for approximately 20,000 elementary and middle school students annually.

Education & Outreach Programs

Pre-opera lectures and free, outdoor performances.

Auditions

Singers: contact William Yannuzzi, Music Director, for audition appointment. *International Vocal Competition* held annually in June for operatic artists ages 20-35. \$30 entrance fee. Contact Music Dept. after 1-1-89.

▼ Boston Lyric Opera Company

Anne Ewers, General Director

John Balme, Artistic Director

102 The Fenway, Boston, MA

02115-4617 (617)267-1512

Performance House & Capacity

Alumni Auditorium: 1,080

1988-89 Season

9th season (founded in 1976). Sept.-Jan., 3 operas (1 double bill), total of 4 performances, sung in English: *Portrait of Manon Therese*, *The Dialogues of the Carmelites*.

Ticket Prices: Single, \$8-20.

Season: \$12-30 for 2 operas.

FY88-89 Budget: \$200,000

1987-88 Season

Attendance: Fully staged performances at home - 2,112. All other events - 6,375.

Full-time Staff: 3.

FY87-88 Budget: \$150,000

Education & Outreach Programs

Residencies in local schools with participatory programs and performances resulting from workshops.

Auditions

Contact Boston Lyric Opera Company. Special interest in New England artists.

▼ **Opera New England**

Hugh R. B. Haffenreffer, *Manager*
Sarah Caldwell, *Artistic Director*
P.O. Box 50, Boston, MA 02112
(617)426-5300

Performance House & Capacity

Touring company only.

1988-89 Season

15th season (founded in 1973). 3 operas, total of 25 performances. *The Barber of Seville*, a children's production of *The Barber of Seville*, *La Traviata*.

Ticket Prices: Single \$5-25

FY88-89 Budget: \$225,000

1987-88 Season

Attendance: Fully staged performances on tour - 25,000. All other events - 7,500.

FY87-88 Budget: \$225,000

Touring

Opera New England is a regional membership touring company with Manchester, NH, Worcester, MA, Sandwich, MA, Woodstock, CT, and Fairfield County, CT as members.

Education & Outreach Programs

Annual fall children's chamber opera tour with sets, costumes, and orchestra (where available); study guides provided for students prior to each opera and in-school preview tour by the artists.

Auditions

Write to Shirley Perry, Guild Auditions, P.O. Box 56, Babson Park, MA 02157 for annual spring audition.

▼ **The Opera Company of Boston**

Robert Canon, *President*
Sarah Caldwell, *Artistic Director*
539 Washington St., Boston, MA 02111 (617)426-5300

Performance House & Capacity

The Opera House: 2,000.

Michigan**1988-89 Season**

30th season (founded in 1958). Jan-June, 4 productions, total of 12 performances. *Mass. Aida*, *Der Rosenkavalier*, *La Bohème*.

Ticket Prices: Single \$20-75

FY88-89 Budget: \$2,700,000

1987-88 Season

Attendance: Fully staged performances at home - 24,000.

FY87-88 Budget: \$2,300,000

Touring, Education & Outreach Program

Tours New England under auspices of affiliate company, Opera New England.

Auditions

Held monthly Oct-May. Contact: Nancy Boyce, *Director of Auditions*.

▼ **Michigan Opera Theatre**

David DiChiera, *General Director*
Melodee DuBois, *Vice President and Managing Director*
6519 2nd Ave., Detroit, MI 48202
(313)874-7850

Performance Houses & Capacity

Fisher Theatre: 2,089
Masonic Temple: 4,320

1988-89 Season

18th season (founded in 1971). Oct-May, 6 operas, total of 43 performances, sung in English or with titles. *The Ballad of Baby Doe*, *Kiss Me Kate*, *The Pirates of Penzance*, *Norma*, *The Marriage of Figaro*, *Carmen*.

Ticket Prices: Single \$10-45

Season, \$40-260 for 3-6 operas

FY88-89 Budget: \$5,006,500

1987-88 Season

Attendance: Fully staged performances at home - 129,000. All other events - 121,000.

Full-time Staff: 32

FY87-88 Budget: \$4,723,967

Touring

Overture to Opera annually presents over 300 short performances throughout Michigan on diverse musical and educational topics. Opera-In-Residence provides K-12 and adult audiences with a week of arts services including in-school performances, lecture-demonstrations, master classes,

and workshops, culminating in a full-length production using community chorists and orchestra.

Education & Outreach Programs

Full performances for students, student matinees, signed performances for the hearing impaired, handicapped accessibility programs for mainstage and touring productions, radio and television programs, commissioned works and recital programs.

Apprentice Program

Young Artist Apprentice Program, fall and spring seasons, includes weekly stipend, performance compensation and housing. Vocal apprentices perform in mainstage, chorus and comprimario roles; cover major roles, and receive classes in acting, movement, stage combat, make-up, voice, and coaching. Production Apprenticeships available in costuming, technical properties, wigsmake-up, and production music administration.

Auditions

Young Artist Apprentice Program: send resume, photo, and letters of recommendation for audition appointments in Detroit, New York, Chicago, and Dayton.

▼ **Opera Grand Rapids**

Noel K. Daniels, *Business Manager*
Robert Peterson, *Artistic Director*
203D Waters Bldg., Grand Rapids, MI 49503 (616)451-2741

Performance House & Capacity

DeVos Hall: 2,370

1988-89 Season

22nd season (founded in 1966). Oct-Apr, 2 operas, total of 4 performances. *Faust*, *The Student Prince*.

Ticket Prices: Single \$5-25

Season, \$18-42 for 2 operas

1987-88 Season

Attendance: Fully staged performances at home - 5,498. All other events - 2,000.

Estimated Media Audience: Radio - 100,000

Education & Outreach Programs

Artist-in-Residence education outreach program, often using a cast member from the upcoming

Minnesota

production, videos for reaching clubs and groups.

Auditions

Contact Opera Grand Rapids for annual auditions in Grand Rapids and New York. Most artists used have agents in New York.

▼ **The Minnesota Opera**

Kevin H. Smith, *General Director*
Ben Krivosz, *Artistic Director*
New Music-Theater Ensemble
Park Square Court, 400 Sibley St., Suite 20, St. Paul, MN 55101
(612)221-0122

Performance House & Capacity

Ordway Music Theatre: 1,650

1988-89 Season

26th season (founded in 1963). Oct-June, 4 operas, total of 16 performances, sung in English or with titles. *Don Giovanni*, *Salome*, *The Mikado*, *The Juniper Tree*; summer musical and New Music Theatre Ensemble productions.

Ticket Prices: Single \$10-42

Season, \$25.50-117.50 for 3-4 operas

FY88-89 Budget: \$3,000,000

1987-88 Season

Attendance: Fully staged performances at home - 60,000. Fully staged performances on tour - 4,500. All other events - 54,000.

Estimated Media Audience: Radio - 105,000

Full-time Staff: 15

FY87-88 Budget: \$2,400,000

Touring

Fall 7-week tour and winter 5-week tour throughout eight midwestern states.

Education & Outreach Programs

The Education Division presents month-long composer-in-residence programs, comprehensive music-theater residencies, and in-school performances throughout the upper midwest. The New Music-Theater Ensemble is dedicated to developing new works.

Apprentice Program

The Wesley Balk Music-Theater Institute, under the auspices of The Minnesota Opera, offers an intensive three-week training program for singers, directors, and coaches/conductors.

Auditions

Send resume to Roxanne Stouffer for consideration for an audition.

▼ The Mississippi Opera

Franklin Choset, *General Manager*
PO Box 1551, Jackson, MS 39205
(601)960-1528

Performance House & Capacity

Jackson Municipal Auditorium
2,426

1988-89 Season

44th season (founded in 1945).
Oct.-Feb. 2 operas, total of 4 performances; sung in original language with titles: *Falstaff*, *Romeo and Juliet*.

Ticket Prices: Single, \$5-35.
Season, \$10-70 for 2 operas.

FY88-89 Budget: \$238,578

1987-88 Season

Attendance: Fully staged performances at home - 8,000. All other events - 600.

Full-time Staff: 2

FY87-88 Budget: \$245,311

Education & Outreach Programs

Annual spring run-outs to special constituencies that are unable to attend mainstage productions.

Auditions

Contact Franklin Choset, General Manager, for audition appointment in Jackson or for auditions held in New York.

▼ Lyric Opera of Kansas City

Russell Patterson, *General Artistic Director*

Evan R. Luskin, *Managing Director*
1029 Central, Kansas City, MO
64105 (816)471-4933

Performance House & Capacity

Lyric Theatre: 1,663

1988-89 Season

31st season (founded in 1958).
Aug-May, 5 operas, total of 25 performances; sung in English. *The Daughter of the Regiment*, *Tannhauser*, *Don Giovanni*, *Carmen*, *Man of La Mancha*.

Ticket Prices: Single, \$5-30.
Season, \$20-130 for 5 operas.

FY88-89 Budget: \$1,794,811

1987-88 Season

Attendance: Fully staged performances at home - 25,000. Fully staged performances on tour - 5,000. All other events - 10,000.

Full-time Staff: 10

FY87-88 Budget: \$1,611,843

Touring

Annual tour throughout region (5 states) of mainstage production and annual appearance at Missouri River Festival of the Arts.

Education & Outreach Programs

Lyric Opera Group (Young Audiences) tours, 45-minute performances in schools throughout Missouri and Kansas. At Ease With Opera, lecture series in collaboration with the Guild, and Opera Previews by staff and Guild members.

Apprentice Program

In conjunction with the Conservatory of Music, Univ. of Missouri - Kansas City.

Auditions

Contact Evan Luskin or Mary Frances Gordon for auditions held regularly in Kansas City and New York.

▼ Opera Theatre of Saint Louis

Charles Mackay, *General Director*

Colin Graham, *Artistic Director*
John Nelson, *Music Director*
1 Kirthom Lane, PO Box 13148, St. Louis, MO 63119 (314)961-0171

Performance House & Capacity

Loretto-Hilton Center: 965

1989 Summer Season

14th season (founded in 1976).
May-June, 4 operas, total of 24 performances; sung in English. *The Merry Widow*, *Werther*, *Under the Double Moon* (world premiere), *King Arthur*.

Ticket Prices: Single, \$6-40.

Season, \$11.50-152 for 2-4 operas.
FY88-89 Budget: \$3,000,000

1987 Summer Season

Attendance: Fully staged performances at home - 24,152. All other events - 50,000.

Estimated Media Audience: Radio - 7,000,000.

Full-time Staff: 13

FY87-88 Budget: \$2,720,000

Touring

Nov. 1988 tour to Tokyo, Japan of Minoru Miki's *Joruri*.

Education & Outreach Programs

Over 100 events annually, including touring productions, student and senior citizen matinees, young artist concerts, masterclass series, composer-in-resident program, and educational seminars presented in conjunction with mainstage productions.

Apprentice Program

The Richard Gaddes Young Singers Program provides professional performing experience and training for singers of exceptional promise, with performance appearances before school and community audiences in addition to singing roles in mainstage productions.

Auditions

Send resume, photo, cover letter, and 2-3 letters of recommendation to Paul Kilmer, Artistic Administrator.

▼ Springfield Regional Opera

Dawn Emanuel, *Managing Artistic Director*

305 E. Walnut, Suite 314, Springfield, MO 65806 (417)869-1960

Performance Houses & Capacity

Landers Theatre: 680.

Fantastic Caverns: 700.

1988 Summer Season

10th season (founded in 1979).
June-July, 2 operas, total of 8 performances; sung in original language without titles. *La Boheme*, *La Traviata*.

Ticket Prices: Single, \$5-25.

Season, \$8-46 for 2 operas.

1987 Summer Season

Attendance: Fully staged performances at home - 4,000. All other events - 5,000.

FY87-88 Budget: \$100,000

Education & Outreach Programs

Lectures before each performance; occasional in-school performances.

Auditions

Nov. auditions in Springfield and Sept-Mar auditions in New York. Contact company for appointment.

▼ Opera/Omaha

Mary Robert, *General Director*

John DeMain, *Music Director*

Stephen Wadsworth, *Artistic Advisor*

PO Box 807 DLS, Omaha, NE

68101 (402)346-4398

Performance Houses & Capacity

Orpheum: 2,759.

Walterspoon Hall: 800.

1988-89 Season

30th season (founded in 1958).
Aug-Mar, 7 productions (1 double bill), total of 30 performances; sung in English or with titles.

Oklahoma!, *Partenope* (American premiere), *The White Rose* (American premiere), *The Diary of One Who Vanished*, "A Celebration of Bel Canto", *Rigoletto*, *Manon*.

Ticket Prices: Single, \$6.25-35.25.

Season, \$25.50-111 for 3-6 productions.

1987-88 Season

Attendance: Fully staged performances at home - 13,553. Fully staged performances on tour - 3,000. All other events - 38,500.

Estimated Media Audience: Radio - 5,150. Television - 14,370.

FY87-88 Budget: \$1,060,000

Touring

Touring includes workshops, concerts, and productions ranging from intimate operas with piano accompaniment to fully-staged grand operas with orchestra.

Education & Outreach Programs

In-school and community presentations, previews of all mainstage productions, week-long residencies, and operettas presented in parks during the summer.

Apprentice Program

Six young resident artists receive master classes and coaching with performing opportunities including featured or supporting roles in mainstage productions, touring and educational programs.

Nebraska

Nevada

New Jersey

New Jersey

New Mexico

New Mexico

New York

The Lyric Opera of Dallas summer 1987 production of *The Pirates of Penzance*, with Edward Oker and Eric Johnson. Stage direction by Kurt Daw, music direction by John Burrocks, set and costumes by Jay Ferger and lighting by Steven Friedlander. Photo by Julie Springer.



Auditions

Contact Charles H. Chappell, Director of Productions, for auditions held in Omaha in the summer and New York in the fall and spring. Artists without management are required to submit a tape and three letters of recommendation.

▼ Nevada Opera Association

Ted Puffer, *General and Artistic Director*
PO Box 3256, Reno, NV 89505
(702)786-4046

Performance House & Capacity
Pioneer Theater, 1,428

1988-89 Season

21st season (founded in 1968).
Oct.-Feb.-Apr., 3 operas, total of 7 performances, sung in English or with titles: *Carmen*, *H.M.S. Pinafore*, *Madame Butterfly*.
Ticket Prices: Single, \$10-40.
Season, \$24.25-72.75 for 3 operas.
FY88-89 Budget: \$647,500.

1987-88 Season

Attendance: Fully staged performances at home - 11,500.
FY87-88 Budget: \$555,000.

Auditions

Send resume and photo to Ted Puffer, Artistic Director, for auditions held in the spring and fall.

▼ New Jersey State Opera

Alfredo Silipigni, *General Director and Principal Conductor*
1020 Broad St., Newark, NJ 07102
(201)623-5757

Performance House & Capacity
Newark Symphony Hall, 2,800.

1988-89 Season

23rd season (founded in 1965).
Oct.-May, 5 operas (1 double bill), total of 10 performances, sung in original language with titles: *Zanetto Le Villi*, *Lodoletta*, *Samson et Dalila*, *L'Elisir d'Amore*.
Ticket Prices: Single, \$8-60.
Season, \$20-195 for 2-5 operas.
FY88-89 Budget: \$1,650,000.

1987-88 Season

Attendance: Fully staged performances at home - 9,000.
Full-time Staff, 7.
FY87-88 Budget: \$1,000,000.

Touring

Tours one production within state.

Education & Outreach Programs

The Education Program, run by the New Jersey Board of Governor's Vice President of Education, consists of 12 in-school programs encompassing grades 2-12 and includes study guides, *Brundibar*, an opera performed by children, open dress rehearsals, and the world premiere of Ulysses Kay's *Frederick Douglass*.

Auditions

Singers: by invitation. *Young Artist Vocal Competition*: contact the program director.

▼ The Santa Fe Opera

John O. Crosby, *General Director*
Anthony Riolo, *Executive Director*
PO Box 2408, Santa Fe, NM
87504 (505)882-3851

Performance House & Capacity

The Santa Fe Opera Theatre, 1,773

1988 Summer Season

32nd season (founded in 1956).
July-Aug., 6 operas (1 double bill), total of 37 performances, sung in English or original language without titles: *Die Fledermaus*, *Cost fan tutte*, *Der Fliegende Holländer*, *Feuersnot/Friedenstag*, *The Black Mask* (American premiere).
Ticket Prices: Single, \$12-60.
Season, \$36-300 for 3-5 operas.
FY88-89 Budget: \$5,418,925.

1987 Summer Season

Attendance: Fully staged performances at home - 69,035. All other events - 4,277.
Full-time Staff, 36.
FY87-88 Budget: \$4,554,536.

Education & Outreach Programs

Three Youth Opera Performances for ages 6-21 which are promoted through the Guild and statewide; live musical program, video, puppet shows, and statewide in-school program introducing students to opera and utilizing opera as curriculum tool. General public preview series. Theater tours available to schools.

Apprentice Program

Singer Apprentice Program includes classes in movement, makeup, languages, acting diction, dance, individual coaching. Three month contract offers performance opportunities in small roles, chorus, and in two apprentice concerts. Theatre Technician Program offers instruction and practical experience in scenery, properties and costume construction, and stage lighting.

Auditions

Singers: For appointment contact Company Manager, Santa Fe Opera, 48 E. 63rd St., New York, NY 10021, between Oct.-Apr. *Singer Apprentice Program*: request application from David Terry, at the New York address. Applications due by Nov. 1. *Technician Apprentice Program*: contact Dan Duro at the Santa Fe, NM, address.

▼ Amato Opera Theatre

Sally Amato, *Executive Director*
Anthony Amato, *Artistic Director*
319 Bowery, New York, NY 10003
(212)228-8200

Performance House and Capacity

Amato Opera Theatre, 107

1988-89 Season

41st season (founded in 1947).
Sept.-May, 7 operas (1 double bill), 48 performances, sung in English or original language without titles: *Lo Schiavo*, *The Magic Flute*, *Madame Butterfly*, *Falstaff*, *The Marriage of Figaro*, *Cavalleria Rusticana*, *I Pagliacci*.
Ticket Prices: Single, \$12.
Season, \$50 for 5 operas.
FY88-89 Budget: \$100,000.

1987-88 Season

Attendance: Fully staged performances at home - 4,800.
Full-time Staff, 2.
FY87-88 Budget: \$78,000.

Touring

Full productions toured annually to New London, CT.

Education & Outreach Programs

Operas-in-Brief, special arrangements of operas with narration, presented in schools.

Apprentice Program

Apprenticeships in stage management and conducting available.

Auditions

Singers: Write for appointment for auditions held four times each year. *Apprentices*: Write for information and application procedure.

▼ Artpark

Christopher Keene, *President and Music Director*
Joanne Allison, *Executive Director*
Box 371, Lewiston, NY 14092
(716)754-9001 (Mar.-Sept.)
(716)745-3377 (Sept.-Mar.)

Performance House & Capacity

Artpark Theater, 2,324

1988 Summer Season

15th season (founded in 1974).
June-Aug., 2 operas, total of 6 performances, sung in original language with titles: *Götterdämmerung*, *Iosca*.
Ticket Prices: Single, \$10-24.
FY88-89 Budget: \$5,200,000.

1987 Summer Season

Attendance: Fully staged performances at home - 13,426. All other events - 63,655 (for musicals).
Full-time Staff, 16.
FY87-88 Budget: \$4,800,000.

Auditions

Contact Artpark Production Department for auditions in Lewiston and New York.

▼ Chautauqua Opera

Linda Jackson, *General Manager*
Chautauqua Institution, PO Box 28, Chautauqua, NY 14722
(716)357-6200

Performance Houses & Capacity

Norton Memorial Hall, 1,367.
Norman Hall, 150.

1988 Summer Season

59th season (founded in 1929).
July-Aug., 4 operas, total of 10 performances, sung in English: *Iosca*, *The Desert Song*, *Cost fan tutte*, *Susannah*.
Ticket Prices: Single, \$8-25.
Season, \$61-85 for 4 operas.
FY88-89 Budget: \$507,500.



New York

Karen Nickell in the title role of *Skylight*.
Comie Opera's American premiere of
Giacca *Orontea* in winter 1988. Directed
by Francesca Zambello, conducted by
Elaine Scott Banks, with set and
costume design by Bruno Schwengl, and
lighting design by Daniel Brovarney.
Photo by Mark Wery.

1987 Summer Season

Full-time Staff: 3

FY87-88 Budget: \$480,000

Education & Outreach Programs

Operalogues, one-act operas performed by apprentice artists for civic organizations and children.

Apprentice Program

12-15 singers receive classes in dance, drama, and voice with guest faculty of the Chautauqua Theater and Dance programs and perform complimentary roles in main season productions and in operalogues.

Auditions

Write to Chautauqua Opera, P.O. Box 1562, Ansonia Station, New York, NY 10023.

▼ Glimmerglass Opera

Paul Kellogg, General Director
Stewart Robertson, Music Director
Box 191, Cooperstown, NY 13326
(607)547-5704

Performance House & Capacity

Sterling Auditorium: 607

1988 Summer Season

14th season (founded in 1975).
June-Sept.: 3 operas, total of 24
performances, sung in English: *Don
Giovanni*, *The Grand Duchess of
Gerolstein*, *Beatrice et Benedict*.

Ticket Prices: Single, \$10-40;
Season, \$24-96 for 3 operas.

FY88-89 Budget: \$1,300,000

1987 Summer Season

Attendance: Fully staged performances at home - 17,900. All other events - 19,500.

Full-time Staff: 6

FY87-88 Budget: \$1,117,598

Touring

Young Artist Program run-outs to area civic groups and local arts festivals.

Education & Outreach Programs

Opera talks before each opera give historical and musical background to the general public. Singers In The Schools, informal programs in which singers rehearse scenes from current production and talk about their experiences as performers.

Apprentice Program

16 singers (2 on scholarship) participate in 6-week Young Artist Program performing in mainstage production chorus and in a workshop performance.

Auditions

Send resume, photo, and cover letter to Paul Kellogg, General Director, by early Sept. for auditions in New York in Oct. and Dec.

▼ Lake George Opera Festival

John Balme, General Director
P.O. Box 425, Glens Falls, NY
12301 (518)793-3858

Performance House & Capacity

Queensbury H.S. Auditorium: 876

1988 Summer Season

27th season (founded in 1962).
July-Aug.: 2 operas, total of 11
performances, sung in English: *The
Merry Widow*, *The Barber of Seville*.

Ticket Prices: Single, \$9-24;
Season, \$18-55 for 2-3 operas.

FY88-89 Budget: \$750,000

1987 Summer Season

Attendance: Fully staged performances at home - 13,000. All other events - 1,000.

Estimated Media Audience: Radio - 50,000.

Full-time Staff: 6

FY87-88 Budget: \$626,000

Education & Outreach Programs

Regular in-school performances and Operatunity program for junior-high school students.

Apprentice Program

American Lyric Theatre Young Artists' Program, a selective AGMA-accredited two-year program.

Auditions

Contact Theresa Riddell, Company Administrator, for auditions held regularly in New York or by appointment in Glens Falls.

▼ Metropolitan Opera

Bruce Crawford, General Manager
James Levine, Artistic Director
Lincoln Center, New York, NY
10023 (212)799-3100

Performance House & Capacity

Metropolitan Opera House: 3,949

New York

1988-89 Season

105th season (founded in 1883).
Sept.-Apr.: 27 operas (2 double bills), total of 222 performances, sung in original language without titles: *Il Trovatore*, *Gaio Cesare*, *Das Rheingold*, *Lucia di Lammermoor*, *Cavalleria Rusticana*, *Pagliacci*, *Götterdämmerung*, *Il Barbiere di Siviglia*, *Carmen*, *Madama Butterfly*, *Aida*, *Le Nozze di Figaro*, *Hansel and Gretel*, *Die Fledermaus*, *Bluebeard's Castle*, *Erwartung*, *Don Carlo*, *Idomeneo*, *Salome*, *La Bohème*, *Werther*, *Eugene Onegin*, *Rigoletto*, *Die Walküre*, *Billy Budd*, *Siegfried*, *L'Elisir d'Amore*.

Ticket Prices: Single, \$17-98.

Season, \$66-882 for 6-9 operas.

FY88-89 Budget: \$89,274,000

1987-88 Season

Attendance: Fully staged performances at home - 729,638. Fully staged performances on tour - 39,896. All other events - 360,000.

Estimated Media Audience:

Radio - 140,000,000

Television - 21,000,000

Full-time Staff: 765

FY87-88 Budget: \$85,023,000

Education & Outreach Programs

Student matinees, final dress rehearsals for elementary through college students, backstage tours for all ages including the handicapped, score desks, the Met Opera In-School Residency Program and Teacher Training component, special artists residencies, multiple access programs for the blind, visually impaired, and physically disabled, nationwide and metropolitan area school memberships, opera boxes, study guides, filmstrips and slide sets, teacher in-service courses and workshops, adult series, and free Met in the Parks concerts.

Apprentice Program

Contracted for 3 years, 11 young artists on salary receive coaching and lessons with the possibility of taking on specific roles.

Auditions

Singers must apply in writing to the Auditions Committee consisting of artistic staff. National Council Auditions are held annually.

New York

▼ Music-Theatre Group

Jan Austin, Producing Director
735 Washington St., New York, NY
10014 (212)924-3108
(413)298-5122 (summer)

Performance Houses & Capacity

St. Clement's, New York, NY 99
Citizens Hall, Stockbridge, MA 75

1988-89 Season

16th season (founded in 1972).
July-Mar.: 3 operas, total of 112 performances, *Out of Order* (world premiere), *The Griffin and the Minor Canon* (world premiere), new work by Martha Clarke.

Ticket Prices: Single, \$7-50-20.

Season, \$24-40 for 2 operas.

FY88-89 Budget: \$1,500,000

1987-88 Season

Attendance: Fully staged performances at home - 6,230. Fully staged performances on tour - 92,500. All other events - 2,100.

Full-time Staff: 5

FY87-88 Budget: \$1,412,000

Touring

Annual tours in the U.S. and Europe.

Education & Outreach Programs

Encourages the work of new writers by presenting the annual Berkshire Writers program.

Apprentice Program

Production assistant training program conducted during the summer season in the Berkshires.

Auditions

Actors, singers, and musicians may contact John Hart, Casting Director, for an audition.

▼ New York City Opera

Beverly Sills, General Director
Christopher Keene, General Director
(as of 3/89)
Sergiu Comissiona, Music Director
New York State Theater, Lincoln
Center, New York, NY 10023
(212)870-5600

Performance House & Capacity

New York State Theatre: 2,779

1988-89 Season

44th season (founded in 1944).
July-Nov.: 20 operas (1 double bill).



Walter MacNeil as Alfredo and Diana Sorensen as Violetta in *La Traviata*, presented by Opera Columbus in October 1987. Directed by Bernard Lian, set design by Roberto Osvald, costumes by Amal Lape, and lighting by Michael Baumgarten.

total of 115 performances, sung in original language with titles. *The Merry Widow*, *La Bohème*, *Cavalletta Rusticana* (Pagliacci), *Die Zauberflöte*, *Rigoletto*, *La Traviata*, *The New Moon*, *Il Barbiere di Siviglia*, *Madama Butterfly*, *Mefistofele*, *Lucia di Lammermoor*, *Naughty Marietta*, *Kasputin* (world premiere), *Iosca*, *The Ballad of Baby Doe*, *Carmen*, *Atila*, *Le Nozze di Figaro*, *The Turn of the Screw*. Ticket Prices: Single \$6-44. Season \$86-120 for 4 operas.

1987-88 Season

Attendance: Fully staged performances at home - 192,995. All other events - 4,000.

Estimated Media Audience: television - 2,000,000.

Ticket Prices: Single \$6-44. Season \$86-120 for 24 operas. Full-time Staff: 75.

FY1987-88 Budget: \$24,700,000.

Touring

Four weeks of touring each summer.

Education & Outreach Programs

Open dress rehearsals for students; seminars available to faculty members; large in-school performance series; lectures and seminars interjected for the hearing-impaired; opera "pops" with historical background on operas and composers are available to all for a small fee.

Apprentice Program

New York City Opera National Company serves as a training ground for young singers learning new roles and for City Opera singers who wish to specialize in a single role for a period of time.

Auditions

Send resume and photo to the audition department for audition dates. Everyone is heard.

▼ Opera Ebony

Benjamin Matthews, Artistic Director
Wayne Sanders Music Director
2109 Broadway #1418 New York, NY 10021 (212) 877-2110

Performance Houses & Capacity

Aaron Davis Hall 750
Brick Auditorium 750
Larystown Music Hall 750

1988-89 Season

14th season (founded in 1974). June-May, 6 operas (1 double bill); total of 10 performances. *Frederick Douglass*, *Sopranos*, *The Medium*, *The Impresario*, *Gendarme Incognita* (American premiere), *Requiem*.

Ticket Prices: Single \$8-50-17-50.
FY1987-89 Budget: \$300,000.

1987-88 Season

Full-time Staff: 4.
FY1987-88 Budget: \$247,000.

Touring

In 1987-89 touring sites include Helsinki, Finland; Estonia; and Moscow, USSR, and St. Thomas, Virgin Islands.

Auditions

Contact Wayne Sanders Music Director.

▼ The Opera Ensemble of New York

John D. Sheehan, Executive Director
Jonathan Tunick, Music Director
45 E. 81st St., New York, NY 10028 (212) 298-1105

Performance House & Capacity

Lille-Blake School Theatre: 411

1988-89 Season

10th season (founded in 1979). 2 operas (double bill); total of 5 performances, sung in English. *Will You Marry Me?* (world premiere); *The Stranger* (other productions to be announced).

Ticket Prices: Single \$12-20.
Season \$50 for 3 operas.
FY1987-89 Budget: \$395,000.

1987-88 Season

Attendance: Fully staged performances at home - 5,032. All other events - 2,550.
Full-time Staff: 4.
FY1987-88 Budget: \$300,000.

Education & Outreach Programs

40-minute program for grade school children; dress rehearsal passes for high school, disabled, and special education students; stu-

dent discounts for other students and senior citizens.

Apprentice Program

Young artists are engaged for a full season and perform chorus and small solo roles in return for weekly coaching classes and stipend.

Auditions

General auditions once a month (Sept.-June) to categorize voices; then production auditions of singers from files. Send resume and photo to casting department.

▼ Syracuse Opera

Robert Swedberg, General Director
John Davies, Artistic Director
Empire State Ensemble
Syracuse Opera Center, 410 E. Willow St., PO Box 6904
Syracuse, NY 13217
(315) 475-5915

Performance Houses & Capacity

John Mulrow Crouse Hinds Hall
1907, Carrier Theater: 405

1988-89 Season

14th season (founded in 1974). Oct.-Nov.-Apr., 3 operas; total of 7 performances, sung in English or with titles. *The Barber of Seville*, *La Traviata*, *Borgo and Bess*. Ticket Prices: Single \$13-60. Season \$30-190 for 3 operas.
FY1987-89 Budget: \$775,000.

1987-88 Season

Attendance: Fully staged performances at home - 9,258. Fully staged performances on tour - 1,100. All other events - 33,150.
Full-time Staff: 4.
FY1987-88 Budget: \$603,370.

Touring

One of two mainstage productions tour to northeastern locations.

Education & Outreach Programs

Approximately 130 performances per year (5 different programs) targeted for K-12, families, and senior citizens performed by The Empire State Ensemble; open dress rehearsals and study guides.

Apprentice Program

Syracuse Opera Studio provides Ensemble and mainstage chorus members with a workshop training opportunity to further develop dramatic and vocal skills; meets weekly Jan.-Aug.

Auditions

Send resume to Robert Swedberg, General Director for audition appointment in Syracuse and New York.

▼ Tri-Cities Opera Company

Carmen Savoca, Artistic Director
Peyton Hibbitt, Music Director
315 Clinton St., Binghamton, NY 13905 (607) 797-6344

Performance Houses & Capacity

The Forum: 1,519

1988-89 Season

10th season (founded in 1979). Oct.-Apr., 4 operas (1 double bill); total of 14 performances, sung in English or with titles. *Kismet*, *Gypsy*, *Il Barbiere di Siviglia*, *Rigoletto*. Ticket Prices: Single \$6-24. Season \$16-48 for 3 operas.
FY1987-89 Budget: \$761,883.

1987-88 Season

Attendance: Fully staged performances at home - 14,275. All other events - 79,000.
Full-time Staff: 13.
FY1987-88 Budget: \$726,308.

Education & Outreach Programs

Opera Go-Round program brings 4 one-act children's operas and informative Close-Ups to schools in NY and PA; student matinee of one major production.

Apprentice Program

Resident Artist Training Program offers comprehensive class instruction in language, theatrical arts, vocal technique, style, and interpretation. Two semesters (Sept.-Dec. and Jan.-June). Guild tuition; scholarships awarded annually.

Auditions

Audition scheduled after receipt of application. Contact Joanne Arlene for application form.

▼ Vineyard Theatre

Barbara Zuni Krieger, *Executive Director*
Joseph A. LoSchio, *Artistic Director*
309 E. 26th St., New York, NY 10010 (212)332-1002

Performance House & Capacity

Vineyard Theatre: 65

1988-89 Season

11th season (founded in 1978). Jan. 2 operas, total of 24 performances, sung in English or without titles. *The Accomplished Maid*, *Il Matrimonio Segreto*.

Ticket Prices: Single, \$15-18; Season, \$20-40 for 2 operas.

1987-88 Season

Attendance: Fully staged performances at home - 1,013. Fully staged performances on tour - 5,000. All other events - 1,500.

Full-time Staff: 3

FY87-88 Budget: \$631,000

Touring

Regional tours of full-length productions.

Education & Outreach Programs

Children's operas for public schools and area concert halls.

Auditions

Send resume and photo to Joseph A. LoSchio, Artistic Director.

▼ Greensboro Opera Company

Brian Carroll, *Administrator*
Peter Paul Fuchs, *Artistic Director*
PO Box 29031, Greensboro, NC 27429 (919)273-9372

Performance Houses & Capacity

Auditorium: 2,400
Carolina Theatre: 1,100

1988-89 Season

8th season (founded in 1981). Nov. 2 operas, total of 2 performances, sung in original language with titles. *Don Giovanni*, *Hansel and Gretel*.

Ticket Prices: Single, \$5-25.

FY88-89 Budget: \$187,000.

1987-88 Season

Attendance: Fully staged performances at home - 2,400. All other events - 5,000.

FY87-88 Budget: \$170,000.

Education & Outreach Programs

Artists-in-residence tour area schools introducing students to the fundamental components and structure of opera and offer instruction in opera as well as performing opera selections.

Auditions

Contact Richard Cox, Choral Director. Peter Paul Fuchs, Artistic Director, holds auditions in Greensboro and occasionally in New York. Chorus auditions are held in Greensboro in Aug. and Sept.

▼ Opera Carolina

Bruce A. Chalmers, *General Director*
James W. Wright, *General Director* (as of 1/1/89) —
110 E. 7th St., Suite 306,
Charlotte, NC 28202
(704)332-7177

Performance House & Capacity

Ovens Auditorium: 2,476

1988-89 Season

10th season (founded in 1949). Sept.-Apr. 4 operas, total of 8 performances, sung in English or with titles. *Aida*, *The Elvira of Love*, *Peking Opera*, *The Fledermans*.

Ticket Prices: Single, \$8-29.

Season: \$27-106 for 4 operas.

FY88-89 Budget: \$1,215,150.

1987-88 Season

Attendance: Fully staged performances at home - 10,269. Fully staged performances on tour - 7,500. All other events - 109,379.

Full-time Staff: 11.

FY87-88 Budget: \$1,170,963.

Touring

Company tours the southeast with 125 performances of school programs and 30 community productions.

Apprentice Program

Artist-in-Residence: 7-month program offers 7-8 young singers performing experience in educational, touring, and occasionally mainstage productions.

Auditions

Singers: contact Sharon Kuchenbecker for auditions held in Nov.-Apr. or by appointment in Charlotte and New York. *Education Outreach*: contact Dale Dreyfous.

▼ Piedmont Opera Theatre

Norman Johnson, *General Director*
610 Coliseum Dr., Winston-Salem, NC 27106 (919)725-2022

Performance House & Capacity

Roger L. Stevens Center: 1,380

1988-89 Season

11th season (founded in 1977). Sept.-Apr. 2 operas, total of 6 performances, sung in English or with titles. *Lucia di Lammermoor*, *The Marriage of Figaro*.

Ticket Prices: Single, \$5-20.

Season: \$9-35 for 2 operas.

FY88-89 Budget: \$222,700.

1987-88 Season

Attendance: Fully staged performances at home - 4,630. All other events - 6,000.

Full-time Staff: 2.

FY87-88 Budget: \$216,100.

Touring

Carlisle Floyd's monodrama *Flower and Hawk* presented at colleges and museums in the region.

Education & Outreach Programs

Varied programs for both school students and adult audiences, including Opera Preludes, pre-performance talks, and reduced ticket prices and group plans for students and senior citizens.

Apprentice Program

North Carolina School of the Arts: advanced opera students sing chorus and supporting roles and cover parts.

Auditions

Contact Norman Johnson, General Director, for auditions held in Winston-Salem by appointment and in New York periodically.

▼ Fargo-Moorhead Civic Opera Company

Robert Steffan, *Business Manager*
David F. Martin, *Artistic Director*
429 E. Main St., West Fargo, ND 58078 (701)282-2703

Performance Houses & Capacity

Festival Concert Hall: 900;
Fargo Theatre: 800.

1988-89 Season

20th season (founded in 1968). Oct.-May, 3 operas, total of 7 performances, sung in English or with titles. *La Traviata*, *The Barber of Seville*; production to be announced.

Ticket Prices: Single, \$12-15.

Season: \$30-40 for 3 operas.

FY88-89 Budget: \$124,000.

1987-88 Season

Attendance: Fully staged performances at home - 2,500. All other events - 4,000.

Full-time Staff: 2.

FY87-88 Budget: \$123,220.

Auditions

Send resume, photo, and tape to David F. Martin, Artistic Director, for auditions held in Fargo and New York.

▼ Cincinnati Opera

Paul A. Stuhlfreyer III, *Managing Director*
James de Blasis, *Artistic Director*
Music Hall, 1241 Elm St., Cincinnati, OH 45210 (513)621-1919

Performance House & Capacity

Music Hall: 3,630

1988-89 Season

69th season (founded in 1920). June-July, 4 operas, total of 8 performances, sung in English or original language with titles. *Carmen*, *Susannah*, *The Marriage of Figaro*, *La Boheme*.

Ticket Prices: Single, \$7-32.

Season: \$24-190 for 4 operas.

FY88-89 Budget: \$2,100,000.

1987-88 Season

Attendance: Fully staged performances at home - 40,000. All other events - 77,277.

Estimated Media Audience: Radio: 40,000.

Full-time Staff: 48.

FY87-88 Budget: \$2,029,400.

Education & Outreach Programs

The Ensemble Company of Cincinnati Opera performs 7 different

programs, tailored to specific age and experience levels, in Ohio, Indiana, Kentucky, and West Virginia. Schools with grades 1-12, colleges, and adult community groups can book an ECCOF performance.

Apprentice Program

Young American Artist Program: 8-10 weeks for 3-6 singers during the summer festival in June-July, includes acting and movement classes, master classes, fencing, coaching, and performances in some supporting roles and covering parts in summer festival.

Auditions

Singers for minor roles are contracted through agents, ECCOF, and Young American Artist Program auditions through application/audition procedure. Contact: Thomas Bankston, Production Manager.

▼ Cleveland Opera

David Hamberger, General and Artistic Director
1438 Euclid Ave., Cleveland, OH 44115 (216)575-0903

Performance House & Capacity

State Theatre: 3,095

1988-89 Season

18th season (founded in 1976). Oct-May: 5 operas, total of 24 performances, sung in English or with titles: *La Bohème*, *Hansel and Gretel*, *Rigoletto*, *The Pearl Fishers*, *My Fair Lady*.

Ticket Prices: Single, \$15-35. Season, \$27.50-165 for 5 operas. **FY88-89 Budget:** \$2,455,000.

1987-88 Season

Attendance: Fully staged performances at home - 63,000. All other events - 128,610.

Estimated Media Audience: Radio - 60,000.

Full-time Staff: 17.

FY87-88 Budget: \$2,227,210.

Touring, Education & Outreach Program

Cleveland Opera on Tour: the education/outreach arm, presents over 200 performances of fully-staged children's operas and condensed classic operas annually for schools, performing arts presenter groups, civic organizations, senior citizens groups and the physically

and developmentally challenged. A new children's opera, *The Legend of Sleepy Hollow*, commissioned by Cleveland Opera on Tour, debuts in the fall of 1988. Apprentice Program: Associate Artist Program provides singers from the greater Cleveland area with an opportunity to perform extensively in school and community performances and, when appropriate, in the subscription season.

Auditions

Send resume to Casting Department.

▼ Dayton Opera Association

Dennis W. Hanthorn, Managing Director
David DiChiera, Artistic Director
125 E. 1st St., Dayton, OH 45402 (513)283-0662

Performance House & Capacity

Memorial Hall: 2,489

1988-89 Season

28th season (founded in 1961). Oct-Mar: 3 operas, total of 12 performances, sung in English or with titles: *The Ballad of Baby Doe*, *The Pirates of Penzance*, *Anda*.

Ticket Prices: Single, \$13.50-27.50. Season, \$29-82.50 for 3 operas. **FY88-89 Budget:** \$940,000.

1987-88 Season

Attendance: Fully staged performances at home - 23,000. All other events - 47,000.

Estimated Media Audience: Radio - 40,000.

Full-time Staff: 5.

FY87-88 Budget: \$837,064.

Education & Outreach Programs

100 programs, ranging from elementary through adult levels, employ professional singers, with the elementary level encompassing student involvement in the actual program.

Apprentice Program

15-week residency program with singers paid on weekly basis. Participants perform in school and community programs with the opportunity to undertake minor roles



The Pennsylvania Opera Theater's March 1988 production of *The Marriage of Figaro* with John Paul Bogart as Figaro and James Yakes as Cherubino. Photo by Gerry Goodstein.

in one production and receive training in acting, choreography, audition techniques, and business methods dealing with management, public relations, and contracts.

Auditions

Singers: Contact David DiChiera, Artistic Director, for auditions and locations. **Young Artist Program:** contact Dennis Hanthorn, Managing Director.

▼ Lyric Opera Cleveland

Michael McConnell, Executive Director
190 Box 06198, Cleveland, OH 44106 (216)231-2484

Performance House & Capacity

Kulas Hall: 541

1988 Summer Season

16th season (founded in 1974). June-Aug: 3 operas, total of 14 performances, sung in English. *The Pirates of Penzance*, *The Abduction from the Seraglio*, *La Calisto*.

Ticket Prices: Single, \$14-20. Season, \$30-40 for 3 operas. **FY88-89 Budget:** \$669,550.

1987 Summer Season

Attendance: Fully staged performances at home - 5,140. All other events - 8,000.

Full-time Staff: 3.

FY87-88 Budget: \$781,032.

Education & Outreach Programs

OVERTURE: an introduction to music theater with a quartet delivering a variety of periods & styles from Bernstein to Verdi, touring version of *The Pirates of Penzance*, special constituent Preview performances, and year-round individual performances.

Apprentice Program

Summer 10-week program with 12 positions, in conjunction with The Cleveland Institute of Music, includes chorus roles in mainstage productions, covering principal roles, and career and technical coaching.

Auditions

Singers: contact the company office at (216)231-2910 for auditions held in Cleveland in Oct-Nov. **Apprentice Program:** contact office for auditions held in Jan.

▼ Opera/Columbus

Michael Harrison, General Director
LeVeque Tower Mezzanine, 50 W. Broad St., Columbus, OH 43215 (614)461-8101, (614)461-0022

1988-89 Season

8th season (founded in 1981). Oct-Apr: 4 operas, total of 12 performances, sung in original language with titles: *Don Carlos*, *Iosca*, *Salome*, *Faust*.

Ticket Prices: Single, \$25-47. Season, \$44-170 for 4 operas.

FY88-89 Budget: \$1,750,000.

1987-88 Season

Attendance: Fully staged performances at home - 34,000. All other events - 75,000.

Estimated Media Audience: Radio - 60,000.

Full-time Staff: 11.

FY87-88 Budget: \$1,600,000.

Education & Outreach Programs

Artists-in-Schools programs, presented by Opera Columbus Associate Artists, reach more than 30,000 students from elementary through high school. Community outreach programs for adults include lectures, pre-opera informances and previews, and performances.

Apprentice Program

Opera Columbus Associate Artist Program provides a 12-week apprenticeship experience (Jan-Mar) that includes vocal coaching, stage technique, and performance opportunities in mainstage productions and education/outreach programs.

Auditions

Send materials for consideration to William Boggs, Artistic Administrator, for audition scheduled at the convenience of auditionee and General Director Michael Harrison.

▼ Toledo Opera

James Meena, Artistic Director
1700 N. Reynolds Rd., Toledo, OH 43615 (419)531-5311

Performance House & Capacity

Palace Theatre: 2,766



Oklahoma

Artpark's July 1987 production of *Siegfried* with Jerold Serna as Mime and Edward Souter as Siegfried.

1988-89 Season

30th season (founded in 1959). Nov-Apr. 3 operas, total of 4 performances, sung in English or with titles: *Rigoletto*, *The Magic Flute*, *Madame Butterfly*.

Ticket Prices: Single, \$5-41. Season, \$20-95 for 3 operas.

FY88-89 Budget: \$793,863.

1987-88 Season

Attendance: Fully staged performances at home - 7,400. Full performances on tour - 5,000. All other events - 68,000.

Full-time Staff: 2.

FY87-88 Budget: \$470,056.

Touring

Tours by Opera Resident Artists of fully staged operas with costumes and sets performed in English, including *Hansel and Gretel*, *The Telephone*, *The Elvira of Love*, and *Cinderella*.

Education & Outreach Programs

Resident Artists Workshops on performance, stage craft, design, makeup. Level I and II introduction to opera programs, and Opera-In-A-Suitcase in-school performances.

Apprentice Program

12 positions available for 9-month opera season to residents of north-west Ohio and southwest Michigan.

Auditions

Singers: managers should send information to James Meena, Artistic Director. Annual open auditions held in Toledo in April. *Apprentice Program*: Auditions held in April.

▼ Youngstown Symphony Society

Thomas Dowdard, *General Manager*. 260 Federal Plaza West, Youngstown, OH 44503 (216) 44-4269.

Performance House & Capacity

Masonic Auditorium 2,433.

1988-89 Season

61st season (founded in 1927). Production to be announced.

FY87-88 Budget: \$800,000.

Auditions

Contact Youngstown Symphony Society.

▼ Tulsa Opera

Mirna Ruffner, *General Director*. 1610 S. Boulder, Tulsa, OK 74119. (918) 582-4035.

Performance House & Capacity

Edward W. Powers Auditorium 2,351.

1988-89 Season

41st season (founded in 1948). Nov-May, 5 operas (1 double bill), total of 11 performances, sung in English or with titles: *Spartacus*, *Angelic*, *Il Pagliaccio*, *Samson et Dalila*, *Komet*, *et Juliette*, *Susannah*.

Ticket Prices: Single, \$10-45. Season, \$15-121.50 for 3 operas.

FY88-89 Budget: \$1,234,000.

1987-88 Season

Attendance: Fully staged performances at home - 16,279. All other events - 27,710.

Full-time Staff: 5.

FY87-88 Budget: \$1,170,000.

Touring

The Tulsa Opera Apprentice Program presents a regional tour of two complete operas.

Education & Outreach Programs

Children's Opera Workshops. Gifted/Talented Career Days, programs for hearing and visually impaired. Look-In for school children. OPERA/IMPACT, adult education, teacher workshops, and in-school lecture-demonstrations.

Apprentice Program

Program provides professional training and performing experience in touring companies, in-school programs, small roles in the mainstage productions, and principal roles in the Apprentice Operas.

Auditions

Send resume and photo to the Artistic Director, and call the Production Manager for audition appointment in Tulsa and for audition dates in New York.

Oregon

▼ Eugene Opera

James Toland, *General Director*. P.O. Box 11200, Eugene, OR 97440. (503) 485-3985.

Performance Houses & Capacity

Chapman Music Hall 2,388. Williams Theatre 450.

1988-89 Season

13th season (founded in 1975). Oct-Apr. 3 operas, total of 6 performances, sung in English or with titles: *La Bohème*, *The Elvira of Love*, *Costi Jan tutte*.

Ticket Prices: Single, \$5.50-50.50. Season, \$16.50-127.50 for 3 operas.

FY88-89 Budget: \$451,200.

1987-88 Season

Attendance: Fully staged performances at home - 8,656. All other events - 3,380.

Full-time Staff: 5.

FY87-88 Budget: \$422,782.

Auditions

Send resume, photo, and letter to Eugene Opera; artist will be contacted by mail.

▼ Portland Opera

Robert Bailey, *General Director*. 1530 SW 2nd Ave., Portland, OR 97201 (503) 241-1407.

Performance Houses & Capacity

Silva Hall, Hull Center 2,444. Soreng Theater, Hull Center 448.

1988-89 Season

24th season (founded in 1964). Oct-May, 4 operas, total of 12 performances, sung in English or with titles: *Tosca*, *The Pearl Fishers*, *Don Giovanni*, *The Merry Widow*.

Ticket Prices: Single, \$18-61.50. Season, \$64.75-246 for 4 operas.

1987-88 Season

Attendance: Fully staged performances at home - 40,000. All other events - 19,245.

Full-time Staff: 17.

FY87-88 Budget: \$1,812,000.

Touring

The Portland Opera Players perform throughout Oregon and in Idaho, Washington, and British Columbia; company offers three

Oregon

Pennsylvania

original productions: *The Three Little Pigs*, *Figaro! Figaro!*, and *Let Us Serenade You*.

Education & Outreach Programs

In-school Informances, lecture-demonstrations, backstage and costume shop tours, Opera Buff Brunches, Artists' Roundtables, Opera Previews, Opera Insights, master classes, audio-video presentations, and student and senior citizen dress rehearsals.

Auditions

Contact Helen Stratikos. Auditions for Eleanor Lieber Awards for Young Singers held in January.

▼ American Music Theater Festival

Marjorie Samoff, *Producing Director*. Eric Salzman, *Artistic Director*. One Franklin Plaza, 9th Fl., Philadelphia, PA 19103 (215) 988-9050.

Performance Houses & Capacity

Zellerbach Theatre 921. Walnut Street Theatre 1,052. Mandell Theatre 349.

1988-89 Season

5th season (founded in 1983). June-Oct., 3 productions, total of 44 performances, sung in English. *The Warrior Ant. 1000* *Airplanes on the Roof* (American premiere). *Festival Cabaret*.

Ticket Prices: Single, \$15-25. Season, \$25-49 for 3 productions.

FY88-89 Budget: \$2,400,000.

1987-88 Season

Attendance: Fully staged performances at home - 16,416. All other events - 1,400.

Estimated Media Audience: Radio - 1,500,000-2,000,000.

Full-time Staff: 14.

FY87-88 Budget: \$1,600,000.

Education & Outreach Programs

Workshops, lectures, and adopted performances for the disadvantaged.

Auditions

Contact Festival Company Manager for annual open audition.

▼ Opera Company of Philadelphia

Margaret Anne Everitt, *General Director*
Jane Grey Nemeth, *Assistant Director*
1500 Walnut St., Suite 504, Philadelphia, PA 19102 (215)732-5814

Performance House & Capacity

Academy of Music 2,818

1988-89 Season

14th season (founded in 1975)
Nov-Apr, 4 operas, total of 8 performances; sung in original language without titles: *Rusalka*, *Fidelio*, *Luisa Miller*, *L'Elisir d'Amore*

Ticket Prices: Single, \$12-100
Season, \$40,400 for 4 operas

FY88-89 Budget: \$3,336,549

1987-88 Season

Attendance: Fully staged performances at home - 18,815. All other events - 2,295

Estimated Media Audience: Television - 10,000,000

Full-time Staff: 9

FY87-88 Budget: \$2,368,500

Education & Outreach Programs

Arts From The Inside Out, participatory program for elementary school students; special programs for high school and college students, adults, and senior citizens, and pre-opera lectures

Apprentice Program

Plan Artists study major roles, sing minor roles, perform in chorus and outreach programs. Production and administrative internships are also available

Auditions

Singers: periodic auditions arranged through artist's management
Opera Company of Philadelphia-Lucia Pavarotti International Voice Competition: send letter to Competition Director

Opera North

Malcolm Pindexter, *Management Consultant*
Richard Johnson, *Artistic Director*
4401 Conshohocken Ave., Philadelphia, PA 19131 (215)879-9029

1988-89 Season

12th season (founded in 1976)
June-Oct., 2 operas, total of 5 performances; sung in English: *Porgy and Bess*, *Naughty Marietta*
Ticket Prices: Single, \$6-40

1987-88 Season

Attendance: Fully staged performances at home - 2,900. All other events - 2,813

Touring

Company tours in the Philadelphia area

Education & Outreach Programs

Opera North participates in community concerts and sponsors opera workshops for aspiring artists

Auditions

Send resume and photo to Richard Johnson, *Artistic Director* for audition appointments held in early summer. Artists will be notified of audition times and requirements

▼ The Pennsylvania Opera Theater

Patricia Fulvio, *General Manager*
Barbara Silverstein, *Artistic Director*
1345 Chestnut St., Suite 1934, Philadelphia, PA 19107
(215)972-0904

Performance House & Capacity

Walnut Street Theatre 1,052

1988-89 Season

13th season (founded in 1975)
Oct-May, 3 operas, total of 16 performances; sung in English: *The Crucible*, *Candide*, *Don Giovanni*
Ticket Prices: Single, \$10-40
Season, \$23-106 for 3 operas

FY88-89 Budget: \$1,207,154

1987-88 Season

Attendance: Fully staged performances at home - 12,135. Fully staged performances on tour - 1,000. All other events - 6,000
Full-time Staff: 6

FY87-88 Budget: \$971,980

Touring

tours full productions in mid-Atlantic states on limited basis

Education & Outreach Programs

In Every Way The Arts provides an in-depth, ongoing educational experience for 5-12 grade students. In fifteen workshop sessions at each of fifteen schools, the program's focus is on continuing activities rather than one-shot exposures. *Composer/Librettist*: Residency Program brings together a composer, librettist, stage director, and music director to collaborate on a work for an ensemble of singers assembled for the project. The process allows the team the freedom to experiment and change the piece as it progresses

Auditions

Send resume and photo to Auditions, c/o The Pennsylvania Opera Theater

▼ Pittsburgh Opera

Tito Capobianco, *General Director*
711 Penn. Ave., 8th Fl., Pittsburgh, PA 15222 (412)81-0912

Performance House & Capacity

Penn. Hall 2,847

1988-89 Season

50th season (founded in 1938)
Oct-May, 6 operas, total of 23 performances; sung in English or with titles: *Aida*, *La Boheme*, *Salome*, *The Tales of Hoffman*, *The Merry Widow*, *Werther*

Ticket Prices: Single, \$10-60

Season, \$50-360 for 6 operas

FY88-89 Budget: \$4,865,000

1987-88 Season

Attendance: Fully staged performances at home - 43,330

Full-time Staff: 15

FY87-88 Budget: \$4,110,000

Education & Outreach Programs

Opera Insights, pre-performance lectures, student dress rehearsals, operalogues, slide show, distribution of plot synopses, and outreach performances by members of Pittsburgh Opera Center

Apprentice Program

Pittsburgh Opera Center for gifted and talented high school students, is a six-week training program for singers and stage directors held annually in the spring

Auditions

Singers: send resume, photo, and cover letter to Catherine Wolff, *Artistic Administrator* for auditions held periodically in Pittsburgh and New York. *Pittsburgh Opera Center*: auditions held in Pittsburgh and other selected cities in Nov.

▼ Spoleto Festival U.S.A.

Nigel Redden, *General Manager*
Gian Carlo Menotti, *Artistic Director*
Spiros Argiris, *Music Director*
P.O. Box 157, Charleston, SC 29402
(803)722-2764

Performance Houses & Capacity

Gullard Municipal Auditorium 2,734; Dock Street Theatre 463

1988 Season

13th season (founded in 1977)
May-June, 6 operas, total of 38 performances; sung in original language with or without titles: *Rusalka*, *Montezuma*, *Miracolo d'Amore* (world premiere), *Herod and the Innocents*, *The Warrior Ant* (world premiere), *The Blanket* (world premiere)

Ticket Prices: Single, \$8-39

FY88-89 Budget: \$4,350,000

1987 Season

Attendance: Fully staged performances at home - 24,700. All other events - 81,000

Estimated Media Audience: Radio - 700,000

FY87-88 Budget: \$4,091,000

Education & Outreach Programs

Artists lectures in local schools and extensive gratis ticket program

Apprentice Program

50 apprentices are selected each year to work in the areas of administration or production

Auditions

Singers/Musicians: Contact Erica Castelli, *Apprentice Program* request application from Apprentice Coordinator, Spoleto Festival U.S.A.

▼ Chattanooga Opera Association

Alan Valentine, *General Manager*
8 Patten Pkwy., Chattanooga, TN
37402 (615)267-8583

Performance Houses & Capacity

Ivory Theatre: 1,615
Memorial Auditorium: 4,843

1988-89 Season

44th season (founded in 1943)
Oct-Apr, 2 operas, total of 2 performances, sung in English: *Aida*, *The Mikado*

FY87-88 Operating Budget: \$863,880

Auditions

Contact Music Director

Knoxville Opera Company

Robert Lyall, *General Director*
PO Box 16, Knoxville, TN 37901
(615)523-8712

Performance House & Capacity

Tennessee Theatre: 1,531

1988-89 Season

10th season (founded in 1976)
July-Apr, 3 operas, total of 7 performances, sung in English or with titles: *Oklahoma!*, *La Traviata*, *Rachel* (world premiere)

Ticket Prices: Single, \$17-32
Season, \$32-76 for 2-3 operas

FY88-89 Budget: \$447,000

1987-88 Season

Attendance: Fully staged performances at home - 7,220. All other events - 8,150

Full-time Staff: 3

FY87-88 Budget: \$366,000

Education & Outreach Programs

Backstage tours for high school and college students held during dress rehearsals, initiating a touring group for public schools with the apprentice program

Apprentice Program

Comprimario roles in season productions and master classes with stage directors are offered to graduate students in voice at the University of Tennessee in a program co-sponsored by the company

Auditions

Contact the company office for auditions for artists with agency representation in New York, held in

Sept., others may audition by appointment in Knoxville

▼ Opera Memphis

David Hook, *Managing Director*
Robert B. Driver, *Artistic Director*
MST, South Campus #47, Memphis, TN 38152 (901)454-2706

Performance House & Capacity

Orpheum Theatre: 2,374

1988-89 Season

33rd season (founded in 1956)
Oct-Feb, 3 operas, total of 6 performances, sung in English or with titles: *La Traviata*, *Hansel and Gretel*, *The Daughter of the Regiment*

Ticket Prices: Single, \$5-37
Season, \$17-74 for 3 operas

FY88-89 Budget: \$685,990

1987-88 Season

Attendance: Fully staged performances at home - 11,035. All other events - 45,000

Full-time Staff: 7

FY87-88 Budget: \$633,478

Touring

Southern Opera Theatre tours Tennessee, Arkansas, and Mississippi and performs in all K-8 schools in Shelby County (Memphis area). Program will include a fully-staged one-act opera in 1989-90

Education & Outreach Programs

Southern Opera Theatre presents programs in schools; artist-in-residence program assists teachers in applying performing and fine arts to the standard school curriculum

Apprentice Program

Apprentices are used in conjunction with the artist-in-residence program

Auditions

For audition dates and information, contact Robert Driver, co. fill Janovetz, Production Manager, Opera Memphis

▼ Austin Lyric Opera

Joseph McClain, *General Director*
Walter Ducloux, *Artistic Music Director*

200 E. 6th St., Suite 206, Austin, TX 78767 (512)472-5927

Performance House & Capacity

University of Texas Concert Hall: 2,896

1988-89 Season

3rd season (founded in 1985)
Nov-Jan, 3 productions, total of 5 performances, sung in English or with titles: *La Traviata*, *Die Fledermaus*, *Festival of Stars*

Ticket Prices: Single, \$8-45

Season, \$21-135 for 3 productions

FY88-89 Budget: \$825,000

1987-88 Season

Attendance: Fully staged performances at home - 13,500. All other events - 8,500

Full-time Staff: 4

FY87-88 Budget: \$811,000

Education & Outreach Programs

Volunteer docent programs in theatre opera previews, Let's Make An Opera workshop for elementary schools, Adopt-A-School sponsor of high school chorus program, opera prep sessions, walk-on roles, master classes, dress rehearsal attendance for high schools, Speaker's Bureau, Opera Round Table, and Curio (education publication) for adults

Auditions

Send resume and photo to Joseph McClain, General Director

▼ The Dallas Opera

Plato Karayannis, *General Director*
Nicola Rescigno, *Artistic Director*
1925 Elm St., Suite 400, Dallas, TX 75201 (214)979-0123

Performance Houses & Capacity

State Fair Music Hall: 3,420

Majestic Theatre: 1,604

1988-89 Season

32nd season (founded in 1957)
Nov-Dec, 4 operas, total of 16 performances, sung in original language with titles: *Don Carlo*, *The Aspern Papers* (world premiere), *Carmen*, *Die Zauberflote*; spring season to be announced

Ticket Prices: Single, \$5-67.50

FY88-89 Budget: \$5,524,004

1987-88 Season

Attendance: Fully staged performances at home - 45,510. All other events - 69,800

Full-time Staff: 25

FY87-88 Budget: \$4,583,655

Education & Outreach Programs

4 student performances of *Don Carlo* to be presented to students in grades 5-8, with teacher's guides and student newspapers distributed to all schools attending performances. Puppet Opera Theater tour to areas schools in spring. Junior Opera Guild for high school students, Opera Insights, panel discussions and symposia for adults

Auditions

Send resume, photo, biography, and reviews to Jonathan Pell, Artistic Administrator for audition appointment

▼ Fort Worth Opera

J. Mario Ramos, *General Director*
3505 W. Lancaster, Fort Worth, TX 76107 (817)731-0833

Performance House & Capacity

Tarrant County Convention Center: 3,054

1988-89 Season

43rd season (founded in 1945)
Nov-Mar, 3 operas, total of 9 performances, sung in original language with titles: *Faust*, *The Barber of Seville*, *Madame Butterfly*

Ticket Prices: Single, \$10-45
Season, \$30-125 for 3 operas

FY88-89 Budget: \$784,000

1987-88 Season

Attendance: Fully staged performances at home - 9,525. All other events - 20,029

Full-time Staff: 4

FY87-88 Budget: \$796,432

Touring

Touring affiliate, Southwestern Opera Theater, reaches 20,000 elementary age children each year in an 8-week spring tour

Education & Outreach Programs

Informances in high schools utilizing staff and young artists with follow-up attendance at dress rehearsals, previews before each opera by staff or guest lecturer with artists, workshops and pre-



Melanie Sonnenberg as Fabina and James Michael McGuire as Shylock in *Oberon*, presented by Opera Theatre of St. Louis in June 1988. Photo by Ken Howard

views for Girl Scouts and other young persons' organizations, and an I Can Take My Family To The Opera program for school children.

Apprentice Program

Apprentice Artist program with Texas Christian University graduate voice majors.

Auditions

Contact company office for audition appointment.

▼ Houston Grand Opera

David Cockley, *General Director*
John DeMain, *Music Director*
510 Preston Suite 500, Houston, TX 77002 (713) 546-0250

Performance House & Capacity

Wortham Theater Center, *Alice and George Brown Theater*, 2,246

1988-89 Season

34th season (founded in 1955). July-May, 8 operas, total of 67 performances, sung in English or with titles. *The Making of the Representative for Planet 8* (world premiere), *Carmen*, *The Marriage of Figaro*, *Hansel and Gretel*, *Showboat*, *Un Ballo in Maschera*, *The Dialogues of the Carmelites*, *Otello*.

Ticket Prices: Single, \$45-100; Season, \$14-500 for 3-8 operas.

1987-88 Season

Attendance: Fully staged performances at home - 116,789. Full performances on tour - 49,544. All other events - 22,409.

Estimated Media Audience: Television - 20,000,000.

Full-time Staff: 75.

FY87-88 Budget: \$9,919,600.

Touring

Under the umbrella of Houston Opera Center, Texas Opera Theater tours through the southwest and the Gulf Coast regions presenting fully-staged opera and in-school education programs.

Education & Outreach Programs

Houston Grand Opera Guild in-school docent program, touring affiliate Texas Opera Theater, affiliate artist and Artist-in-Residence programs, student matinees, and Houston Opera Studio, a training program with the University of Houston.

Apprentice Program

Houston Opera Studio, jointly sponsored by with the University of Houston, is an advanced training program for singers and coaches. Course opportunities include voice, piano, movement, drama, and languages. Performance opportunities in main stage productions, scene programs, and recitals.

Auditions

Singers: send resume and photo to Scott Heumann, *Dramaturg*. *Houston Opera Studio*: send resume and photo to Patricia Hook, *Managing Director*, Houston Opera Studio, Houston Opera Center.

▼ The Lyric Opera of Dallas

John Burrows, *Artistic Director*
2733 Oak Lawn, Suite 201, Dallas, TX 75219 (214) 522-5673

Performance House & Capacity

Plaza Theatre, 529

1988-89 Season

7th season (founded in 1982). Apr-Aug, 3 operas, total of 21 performances, sung in English. *Rudwigore*, *The Yeoman of the Guard*, *The Mikado*.

Ticket Prices: Single, \$10-34.50; Season, \$30-100 for 3 operas.

FY88-89 Budget: \$709,000.

1987-88 Season

Attendance: Fully staged performances at home - 13,134. All other events - 5,000.

Full-time Staff: 4.

FY87-88 Budget: \$790,900.

Education & Outreach Programs

Student performances for Dallas Independent School District 6th graders. Opera Access program provides free tickets for disadvantaged audience members.

Apprentice Program

Understudies perform their roles in a full scale performance that is free to the public.

Auditions

Send resume, 8x10 photo, and cover letter to John Burrows, *Artistic Director*.

▼ Opera Theatre of San Antonio

R. Paul Williams, *Executive and Artistic Director*
315 E. Commerce St., Suite 309, San Antonio, TX 78205
(512) 271-7100

Performance House & Capacity

Carver Cultural Center, 650

1988-89 Season

5th season (founded in 1983). Nov-Apr, 3 operas, total of 9 performances, sung in English. *Don Giovanni*, *The Mikado*, *Carmen*. *Ticket Prices*: Single, \$13.50-28.50; Season, \$30-81 for 3 operas.

1987-88 Season

Attendance: Fully staged performances at home - 6,354. All other events - 6,954.

FY87-88 Budget: \$155,000.

Education & Outreach Programs

Free dress rehearsals for high school and college students, senior citizens, and the handicapped.

Auditions

Send resume and tape to Bryan Abler, *Assistant to the Executive/Artistic Director*.

▼ Texas Opera Theater

Anne Tomfohrde, *Director*, Houston Opera Center
510 Preston St., Suite 400, Houston, TX 77002 (713) 546-0290

Performance House & Capacity

touring company only.

1988-89 Season

15th season (founded in 1974). Jan-Mar, two productions, sung in English. *Hansel and Gretel*, "America Sings."

Ticket Prices: Set by presenters.

1987-88 Season

Attendance: Fully staged performances on tour - 41,264. All other events - 26,000.

Full-time Staff: 6.

FY87-88 Budget: \$1,185,586.

Touring

Texas Opera Theater is the touring and music education affiliate of the Houston Grand Opera. Multi-week

· tours of fully produced operas given throughout the southwest and nationally. For 1988-89 company will produce a five week tour through Texas, Louisiana, and Oklahoma, a two week southeast U.S. tour of *Hansel and Gretel* and an original concert tribute to American opera and music theater composers entitled "America Sings."

Education & Outreach Programs

Residency Troupe, composed of 6 singers, presents touring performances designed to introduce audiences of all ages to opera and music theater. Productions include an opera puppet show, one-act children's operas, and special workshops and seminars.

Auditions

Contact the Texas Opera Theater for annual fall audition dates.

▼ Utah Opera Company

Glade Peterson, *General Director*
Gordon Jephias, *Music Director*
50 W. 200 South, Salt Lake City, UT 84101 (801) 534-0842

Performance House & Capacity

Capitol Theatre, 1,947

1988-89 Season

11th season (founded in 1976). Oct-May, 3 operas, total of 15 performances, sung in English or original language with titles. *Lucia di Lammermoor*, *The Marriage of Figaro*, *Die Fledermaus*.

Ticket Prices: Single, \$10-30; Season, \$25-90 for 3 operas.

FY88-89 Budget: \$1,234,237.

1987-88 Season

Attendance: Fully staged performances at home - 21,055. All other events - 85,000.

Estimated Media Audience: Radio - 6,000.

Full-time Staff: 7.

FY87-88 Budget: \$1,122,034.

Education & Outreach Programs

Opera-in-the-schools program consists of *Little Red Riding Hood* for elementary students and *The Night Harry Stopped Smoking* for junior high students. 140 programs pre-

Virginia

sent to over 60,000 students; additionally 4,500 students attend final dress rehearsals.

Auditions

Contact Glade Peterson, General Director, for audition appointment or for information on out of state auditions.

▼ Ash Lawn-Highland Opera

Judith H. Walker, General Manager
Douglas Hargrave, Artistic Director
Carol Crawford, Music Director
Rt. 6, Box 37, Charlottesville, VA 22901 (804)293-9539

Performance House & Capacity

Ash Lawn House: 350

1988 Summer Season

11th season (founded in 1977)
June-Aug. 3 operas, total of 25 performances; sung in English: *The Marriage of Figaro*, *The Elixir of Love*, *La Cenerentola*.

Ticket Prices: Single, \$7-10; Season, \$60 for 7 performances.

FY88-89 Budget: \$161,001

1987-88 Season

Attendance: Fully staged performances at home - 4,730. All other events - 4,036.

Full-time Staff: 1

FY87-88 Budget: \$96,312

Touring

In 1988, 3 productions to be performed in Boise, Idaho.

Education & Outreach Programs

Lecture series preceding some performances. Summer School at the University of Virginia in which students study the operas performed at Ash Lawn-Highland; performers visit the classes, and the classes attend performances.

Auditions

Send resume, photo, and tape to company for audition appointment in New York in December.

▼ The Virginia Opera

Peter Mark, General Director
Faye Bailey, General Manager
P.O. Box 625, Norfolk, VA 23501
(804)627-9545

Performance Houses & Capacity

Norfolk Center Theater: 1,729
Carpenter Center: 1,935

1988-89 Season

14th season (founded in 1974)
Oct-Mar. 4 operas, total of 20 performances; sung in original language with titles: *Faust*, *The Magic Flute*, *Anna Bolena*, *La Traviata*.

Ticket Prices: Single, \$11-36; Season, \$35-120 for 4 operas.

FY88-89 Budget: \$2,172,576

1987-88 Season

Attendance: Fully staged performances at home - 37,647. Full performances on tour - 906. All other events - 64,759.

Estimated Media Audience: Radio - 15,600.

Full-time Staff: 17

FY87-88 Budget: \$2,069,120

Touring

Presents fully-staged opera productions throughout Virginia.

Education & Outreach Programs

Bl FFAV, a 45-minute touring in-school introduction to opera; Young People's Night at the Opera; student dress rehearsals for each mainstage production; curricular programs; integrated learning programs in area school systems involving in-school presentations; study guides; teacher materials and training; and student matinees. *Opera on the Go*, an audio-visual preview in schools by volunteer docents; master-classes; lecture demonstrations; vocal and technical workshops; and student discount tickets.

Apprentice Program

Professional apprentice program from Nov-Dec. and Feb-Mar. offers intensive music and dramatic training for chorus, comprimario roles, and cover roles in the mainstage productions. Weekly stipend and housing provided. Participates in a graduate opera studio program in collaboration with Virginia Commonwealth University for college credit and performance opportunities with the company.

Auditions

Singers: send resume, photo, and letter to the Artistic Administrator for audition appointment. *Professional apprentice program*: send



Washington

Lawrence Cooper as George Milton, LeRoy Lehr as Candy, and William Neill as Lennie Small in *Of Mice And Men*, presented by Chicago Opera Theater April 1988. Stage direction by Arthur Masella, set design by Tony Norrenbrock, costumes by Kerry Fleming, and lighting by Robert Christen.

Auditions

Singers: contact company office for application for national auditions held in late autumn/early winter annually in 5 U.S. cities. *Internship Program*: contact the Wolf Trap Education Office.

▼ Seattle Opera

Speight Jenkins, General Director
P.O. Box 9248, Seattle, WA 98109
(206)443-4700

Performance House & Capacity

Seattle Opera House: 3,017

1988-89 Season

25th season (founded in 1964)
July-May: 6 operas, total of 36 performances; sung in original language with or without titles: *Salvagraha*, *La Traviata*, *Romeo et Juliette*, *The Flying Dutchman*, *Werther*, *Madama Butterfly*.

Ticket Prices: Single, \$9-55; Season, \$47-234 for 5 operas.

FY88-89 Budget: \$6,200,000

1987-88 Season

Attendance: Fully staged performances at home - 102,356. All other events - 30,198.

Full-time Staff: 40

FY87-88 Budget: \$6,973,000

Education & Outreach Programs

Community outreach productions throughout Washington state; school curriculum support in 45 communities; previews for school students and adults; theater pieces presented statewide through Washington State Cultural Enrichment Program; education seminars; workshops for teachers, students, and opera lovers preceding each opera; Education and Audience Development committees; Seattle Opera Magazine published in advance of each opera includes background information and is available on tape for the blind.

Auditions

Send complete resume, including performance with orchestra, tape, reviews, photo, and name and address of agent to Michael Mitchell, Music Administrator.

resume and audio tape to Artistic Administrator. *Graduate opera studio program*: send resume and audio tape to Wayne Batty, Dir., Virginia Commonwealth Univ. Opera Studio, VCU Music Dept., 922 Park Ave., Richmond, VA 23284.

▼ Wolf Trap Opera Company

Peter Russell, Administrative Director
Francis Rizzo, Artistic Consultant
1624 Trap Road Vienna, VA 22180
(703)255-1935

Performance Houses & Capacity

Elene Center: 6,886. *The Barns of Wolf Trap*: 350. *Children's Theatre-in-the-Wood*: 1,100.

1988 Summer Season

18th season (founded in 1971)
July-Aug. 3 operas, total of 8 performances; sung in original language with or without titles: *Don Giovanni*, *The Rape of Lucretia*, *The Love for Three Oranges*.

Ticket Prices: Single, \$11-20

1987 Summer Season

Attendance: Fully staged performances at home - 6,888. All other events - 5,623.

Full-time Staff: 45

FY87-88 Budget: \$479,525

Education & Outreach Programs

Free admission pre-post-performance lecture-discussions for the public; workshops, master classes, and ARTALKS on varying aspects of opera and technical theater open to the public throughout the summer.

Apprentice Program

Wolf Trap Opera Company is a summer residency program for 15-20 young American artists (ages of 21-32), designed to offer opportunities for career development through performance experience combined with advanced-level training in diction, acting and movement. Wolf Trap also has an extensive technical theater internship program, which includes stage management, electrics, props, costumes/wardrobe, carpentry, scenery, and opera administration.

▼ Florentine Opera of Milwaukee

John Gage, *General Director*
Joseph Rescigno, *Artistic Advisor*
750 N. Lincoln Memorial Dr., Milwaukee, WI 53202 (414)273-1474

Performance House & Capacity

Uihlen Hall, *Performing Arts Center*, 2,219

1988-89 Season

56th season (founded in 1933)
Nov-Apr, 3 operas, total of 9 performances, sung in original language with titles: *Carmen*, *Manon Lescaut*, *Faust*

Ticket Prices: Single, \$11-64
Season, \$30-165 for 3 operas

FY88-89 Budget: \$1,244,610

1987-88 Season

Attendance: Fully staged performances at home - 17,733. All other events - 1,500

Full-time Staff: 8

FY87-88 Budget: \$1,243,369

Education & Outreach Programs

Wisconsin Opera Theater, In-School tour, Jan-Mar "Everything you know about Opera, but never knew you knew" with 4 singers, 2 actors, and 1 keyboard (synthesizer) player

Auditions

Contact Sally Miller for audition appointment in Milwaukee in Sept. and in New York in spring

▼ Madison Opera

Ann Stanke, *Manager*
Roland Johnson, *Music Director and Conductor*
458 Charles Lane, Madison, WI 53711 (608)238-8085

Performance Houses & Capacity

Oscar Mayer Theater, 2,100
Masonic Temple, 885
Milby Theater, 992

1988-89 Season

27th season (founded in 1962)
Nov-Apr, 2 operas, total of 5 performances, sung in English: *A Little Night Music*, *The Marriage of Figaro*

Ticket Prices: Single, \$7.50-35

1987-88 Season

Attendance: Fully staged performances at home - 5,000. All other events - 3,000

Full-time Staff: 4

FY87-88 Budget: \$160,530

Education & Outreach Programs

Mainstage dress rehearsal for 2000 high school students. Guild's education committee makes available to students a comprehensive study guide and taped excerpts prior to performance

Auditions

Auditions arranged by contacting the company's manager

▼ Skylight Comic Opera

Colin Cabot, *Managing Director*
Christine Voigt, *General Manager*
Stephen Wadsworth, and
Francesca Zambello, *Artistic Directors*
813 N. Jefferson St., Milwaukee, WI 53202 (414)271-9580

Performance Houses & Capacity

Skylight Theatre, 249
Vogel Hall, 488

1988-89 Season

30th season (founded in 1959)
Sept-May, 9 operas (1 double bill), total of 97 performances, sung in English: *Die Fledermaus*, *The Return of Odysseus*, *The Coronation of Poppea*, *Orfeo*, *The Fantasticks*, *The Threepenny Opera*, *Oh Coward!*, *Mario and the Magician* (American premiere) *Bataclan*

Ticket Prices: Single, \$15-25
Season, \$48-83 for 4-6 operas

FY88-89 Budget: \$1,070,669

1987-88 Season

Attendance: Fully staged performances at home - 28,500. Full performances on tour - 8,650. All other events - 2,425

Full-time Staff: 11

FY87-88 Budget: \$899,696

Touring

Annual tours throughout the midwest presenting a production from the mainstage season. In 1988-89, *The Threepenny Opera* will be presented in conjunction with Opera Omaha

Education & Outreach Programs

In-school productions of short operas; full-length productions of mainstage shows in the theatre for student groups; performances interpreted for the hearing impaired; and lecture series, which are organized by the company's volunteer support group

Apprentice Program

Program designed to foster the careers of promising singers from southeastern Wisconsin. Singers are selected by audition and are considered apprentices through one season

Auditions

Contact the company for annual auditions held in Milwaukee, and for audition appointments with artistic directors in New York

▼ Opera De Camara

Luis Pereira, *General and Artistic Director*
PO Box 851, Old San Juan Sta., PR 00902 (809)723-3337

Performance Houses & Capacity

Drama Hall, 760
Teatro Tapia, 721

1988-89 Season

11th season (founded in 1977)
Dec-Mar, 2 operas, total of 6 performances, sung in Spanish: *The Fox Shop*, *The Old Maid and the Thief*

Ticket Prices: Single, \$5-20

FY88-89 Budget: \$359,842

1987-88 Season

Attendance: Fully staged performances at home - 3,482. Full performances on tour - 1,004. All other events - 4,486

Full-time Staff: 3

FY87-88 Budget: \$282,372

Touring

Tours throughout Puerto Rico performing in universities, cultural and community centers, and theatres

Education & Outreach Programs

Creative Music Theatre Workshop, an 8-week residency where children from different socio-economic levels

create an original music theatre piece and perform it for the community of the sponsoring organization. Juguemos A La Opera - 2 actors introduce children ages 5-11 to opera

Auditions

Send resume and cassette tape to Luis Pereira, Artistic Director. Must sing in Spanish

▼ Calgary Opera Association

David Speers, *General and Artistic Director*
*306, 1011 1st St., SW, Calgary, Alberta T2R 1J2 (403)262-7286

Performance House & Capacity

Jubilee Auditorium, 2,719

1988-89 Season

17th season (founded in 1972)
Oct-Mar, 4 operas, total of 17 performances, sung in English or with titles: *Carmen*, *Un Ballo in Maschera*, *Amahl and the Night Visitors*, *The Magic Flute*

Ticket Prices: Single, \$10-39
Season, \$7-36 for 3 operas

FY88-89 Budget: \$1,284,295

1987-88 Season

Attendance: Fully staged performances at home - 28,607. All other events - 29,203

Estimated Media Audience: Radio - national radio audience

Full-time Staff: 7

FY87-88 Budget: \$1,591,531

Education & Outreach Programs

Annual school tour throughout Calgary featuring young Alberta singers and a pianist with original script incorporating excerpts from a varied repertoire

Auditions

Write to David Speers, General Director

▼ Canadian Opera Company

Lotfi Mansouri, *General Director*
227 Front St. E., Toronto, Ontario M5A 1E8 (416)363-6671

Performance Houses & Capacity

O'Keefe Centre, 3,167
Texaco Opera Theatre, 450

1988-89 Season

8th season (founded in 1950).
Oct-June, 7 operas, total of 51
performances, sung in original lan-
guage with titles: *Don Carlos*,
Queen of Spades, *Iosca*, *The Mak-*
ropulos Case, *Andrea Chenier*, *The*
Magic Flute, *La Bohème*.

Ticket Prices: Single, \$8-75.
Season, \$49-442 for 3-7 operas.

1987-88 Season

Attendance: Fully staged per-
formances at home: Fully staged per-
formances on tour - 11,621. All
other events - 14,183.

Full-time Staff: 70.
FY87-88 Budget: \$15,021,355.

Touring

Tours eastern Canada with 22
shows in 20 centres.

Education & Outreach Programs

English Elementary Opera Demon-
strations (34 performances with
7,500 attendees), French Opera
Demonstrations (19 perf. with
3,300 attendees), Opera Insights
(7 presentations with 12,500 at-
tendees), and English Secondary
School Demonstrations (8 perf. with
2,200 attendees).

Apprentice Program

Canadian Opera Company Ensem-
ble provides professional training
for young Canadian singers. Ten
member singers receive 30% train-
ing and 70% performance, a
52-week contract, with performance
opportunities including mainstage
roles, 2 Opera Centre productions,
a major annual tour, concerts,
fundraisers, and school workshops
in both French and English. Ap-
prentice singers receive 80% train-
ing and 20% performance, a
26-week contract, and perform in
concerts and school programs. The
program includes apprentice stage
director and apprentice opera
coach positions.

Auditions

Singers: Contact Lotfi Mansouri,
General Director, *Canadian Opera*
Company Ensemble. Write to Na-
tional Auditions Co-ordinator for
application for national auditions.
Must be Canadian citizens or have
Landed Immigrant status.

▼ Edmonton Opera

Robert J. Hallam, *General Manager*,
Irving Guttman, *Artistic Director*,
11456 Jasper Ave., Suite 202,
Edmonton, Alberta T5K 0M1,
(403)482-7030.

Performance House & Capacity

Jubilee Auditorium: 2,694.

1988-89 Season

25th season (founded in 1963).
Nov-May, 4 operas, total of 13
performances, sung in original lan-
guage with titles: *Romeo et*
Juliette, *Carmen*, *L'Esprit D'Amore*,
Aida.

Ticket Prices: Single, \$12-43.
Season, \$24-149 for 4 operas.

FY88-89 Budget: \$2,179,375.

1987-88 Season

Attendance: Fully staged per-
formances at home - 29,600. All
other events - 4,500.

Estimated Media Audience: Radio -
200,000.

Full-time Staff: 9.

FY87-88 Budget: \$1,862,305.

Education & Outreach Programs

Mainstage opera presentation for
students in theatre, and teachers
are provided with educational
packets in advance.

Auditions

Contact Irving Guttman, Artistic
Director, for auditions held in
Toronto, Montreal, New York, and
western Canada.

▼ Manitoba Opera Association

Bruce H. Lang, *Administrative*
Director,
Irving Guttman, *Artistic Director*,
121-555 Main St., Winnipeg, Mani-
toba R3B 1C3 (204)942-7479.

Performance House & Capacity

Centennial Concert Hall: 2,119.

1988-89 Season

17th season (founded in 1969).
Nov-Apr, 3 operas, total of 9 per-
formances, sung in original lan-
guage with titles: *Rigoletto*, *Salome*,
Carmen.

Ticket Prices: Single, \$11-43.
Season, \$22-115 for 3 operas.

FY88-89 Budget: \$1,083,315.

1987-88 Season

Attendance: Fully staged per-
formances at home - 17,330. All
other events - 8,000.

Estimated Media Audience: Radio -
50,000.

Full-time Staff: 3.

FY87-88 Budget: \$1,002,000.

Education & Outreach Programs

Manitoba Opera on Tour: 4 week,
40-performance tour of city and
rural schools for grades 4-12 dur-
ing spring.

Auditions

Contact Irving Guttman, Artistic
Director.

▼ National Arts Centre

Joanne Morrow, *Music Producer*,
Gabriel Chmura, *Music Director*,
P.O. Box 1534, Station B, Ottawa,
Ontario K1P 5W1 (613)996-5051.

Performance House & Capacity

Opera House: 2,333.

1988 Summer Season

19th season (founded in 1969).
July, 1 opera, total of 5 perfor-
mances, sung in original language
with titles: *The Marriage of Figaro*.

Apprentice Program

Conductor's Apprentice Program.

Auditions

By appointment.

▼ Opera Hamilton

Christopher M. Chibiri, *General*
Manager,
Daniel B. Lipton, *Artistic Director*
and *Principal Conductor*,
P.O. Box 2080, Station A, Hamilton,
Ontario L8N 3Y7 (416)527-7627.

Performance House & Capacity

Great Hall, Hamilton Place: 2,101.

1988-89 Season

9th season (founded in 1979).
Sept-Apr, 3 operas, total of 6 per-
formances, sung in original lan-
guage with titles: *Il Trovatore*,
"Popera III", *Don Pasquale*.

Ticket Prices: Single, \$10-45.
Season, \$25-137 for 3 operas.

1988-89 Budget: \$1,055,169.

1987-88 Season

Attendance: Fully staged per-
formances at home - 10,200.

Estimated Media Audience: Televi-
sion - 200,000.

Apprentice Program

Chorus Development Programme in
cooperation with McMaster Univer-
sity Music Dept. offers intern op-
portunity to develop talent and per-
formance credit for participation in
company chorus.

Auditions

Contact Kim Yates to have name
placed in audition file. Auditions
held 3-4 times yearly, and appli-
cants are notified of status at the
audition.

▼ Opera Lyra

Marlene Bogert, *General Manager*,
Jeannette Aster, *Artistic Director*,
Box 3595, Station C, Ottawa, On-
tario K1Y 4J7 (613)233-9200.

Performance House & Capacity

National Arts Centre Theatre: 846.

1988-89 Season

4th season (founded in 1984).
Sept., 1 opera, total of 7 perfor-
mances, sung in English: *La*
Bohème.

Ticket Prices: Single, \$17-29.

FY88-89 Budget: \$308,950.

1987-88 Season

Attendance: Fully staged per-
formances at home - 2,889. All other
events - 1,280.

FY87-88 Budget: \$237,000.

Touring

2 performances given in Kingston,
Ontario in cooperation with the
Kingston Symphony.

Education & Outreach Programs

New Young People's Programme for
junior and senior levels, featuring
workshops, demonstrations & per-
formances for schools, libraries and
community centres offered in Ot-
tawa and throughout eastern
Ontario.

Auditions

Contact General Manager for audi-
tion appointment.

▼ L'Opera de Montreal

Bernard Uzun, *General Director*,
Jean-Paul Jeannotte, *Artistic*
Director.



1157 rue Sainte-Catherine est.
Montreal, Quebec H2L 2G8
(514)521-5577

Performance House & Capacity

Place des Arts 2,900

1988-89 Season

9th season (founded in 1980)
Sept-Apr, 4 operas, total of 24
performances, sung in original
language without titles. *Madama
Butterfly, Fidelio, La Boheme, The
Dialogues of the Carmelites*

Ticket Prices: Single, \$15-60.
Season, \$50-195 for 4 operas

FY88-89 Budget: \$5,000,000

1987-88 Season

Attendance: All events - 28,535
Estimated Media Audience: Televi-
sion - 1,500,000

Full-time Staff: 11

FY87-88 Budget: \$5,000,000

Apprentice Program

L'Atelier Lyrique de L'Opera de
Montreal provides a 3-year appren-
tice program and selects singers
through auditions.

Auditions

Contact Jean-Paul Jeannotte,
Artistic Director

▼ Pacific Opera Victoria

Kerri Mooney, General Manager
Timothy Vernon, Artistic Director
PO Box 386, Station E, Victoria,
British Columbia V8W 2N2
(604)385-0222

Performance Houses & Capacity

McPherson Playhouse: 790

1988-89 Season

14th season (founded in 1975)
Sept-Feb, 3 operas, total of 14
performances, sung in English or
with titles. *The Barber of Seville,
The Tales of Hoffmann, The Flying
Dutchman*

Ticket Prices: Single, \$12-30.
Season, \$23-85 for 3 operas

FY88-89 Budget: \$476,000

1987-88 Season

Attendance: Fully staged perfor-
mances at home - 7,137

Full-time Staff: 3

FY87-88 Budget: \$432,000

Canada

Texas Opera Theater's spring 1988 pro-
duction of *Lucia Di Lammermoor* with
Eugene Perry as Lord Enrico and Annan-
da Halgrimson as Lucia. Stage direction
by Ken Cazan, scenic design by Peter
Borne, costumes by Kevin Hoffman, and
lighting by Christina Giannelli. Photo by
Peter Jenne

Education & Outreach Programs

Students are invited to selected
rehearsals, and master classes are
occasionally held to encourage
local singers.

Auditions

Send resume to Timothy Vernon,
Artistic Director for auditions held
in Victoria biannually and yearly by
appointment in Toronto.

▼ Vancouver Opera

Beverly Trifonides, General Manager
Brian McMaster, Artistic Director
1132 Hamilton St., Vancouver
British Columbia V6B 2S2

Performance House & Capacity

Queen Elizabeth Theatre: 2,821

1988-89 Season

29th season (founded in 1960)
Oct-Apr, 4 operas, total of 16 per-
formances. *Don Giovanni, Ariadne
auf Naxos, Rigoletto, La Traviata*

Ticket Prices: Single, \$18.50-53.50.
Season, \$59.90-192.50 for 4
operas

FY88-89 Budget: \$3,000,000

1987-88 Season

Attendance: Fully staged perfor-
mances at home - 45,000. All
other events - 92,000

Estimated Media Audience: Radio -
103,000. Television - 250,000

Full-time Staff: 9

FY87-88 Budget: \$2,700,000

Touring

Vancouver Opera Touring Ensemble
provides approximately 225 perfor-
mances annually to 90,000 school
children and adults throughout
British Columbia. Opera-in-the-
Schools presents a capsule version
of an opera, in English, for elemen-
tary schools; evening performances
for adults; and a Community
Residency program.

Education & Outreach Programs

Public forums prior to each produc-
tion, mini previews before each per-
formance in the theater. Partners in
Education in association with the
Vancouver School Board, Speakers
Bureau, Community Residences,
and video presentations for high
school students.

Auditions

Contact Joan Avoine

Index

Amato Opera Theatre	51
American Music Theater Festival	56
American Ritual Theater Company	46
Anchorage Opera Company	42
Arizona Opera Company	42
Arkansas Opera Theater	42
Artpark	51
Ash Lawn-Highland Opera	60
The Atlanta Opera	46
Augusta Opera	46
Austin Lyric Opera	58
Baltimore Opera Company	48
Baton Rouge Opera	48
Boston Lyric Opera Company	48
Calgary Opera	61
Canadian Opera Company	61
Chattanooga Opera	58
Chautauqua Opera	51
Chicago Opera Theater	46
Cincinnati Opera	54
Cleveland Opera	55
Colorado Opera Festival	44
Connecticut Opera	44
The Dallas Opera	58
Dayton Opera	55
Des Moines Metro Opera	47
Edmonton Opera	62
Eugene Opera!	56
Fargo-Moorehead Civic Opera Company	54
Florentine Opera of Milwaukee	61
Fort Worth Opera	58
Four Corners Opera	44
Glimmerglass Opera	52
Gold Coast Opera	45
Greater Miami Opera	45
Greensboro Opera	54
Hidden Valley Opera Ensemble	42
Houston Grand Opera	59
Indianapolis Opera Company	47
Kentucky Opera	47
Knoxville Opera Company	58
Lake George Opera Festival	52
Los Angeles Music Center Opera	42
Lyric Opera of Chicago	47
Lyric Opera of Cleveland	55
Lyric Opera of Dallas	59
Lyric Opera of Kansas City	50
Madison Opera	61
Manitoba Opera	62
Marin Opera Company	43
Metropolitan Opera	52
Michigan Opera Theater	49
The Minnesota Opera	49
The Mississippi Opera	50
Mobile Opera	42
Music Theater Group	52

Index

Next page, Jean Stilwell as Prince Orlof-
sky in *Die Fledermaus*. The May 1988
production by Vancouver Opera was
directed by Helmut Poliva, with sets by
Kathrin Kogler, costumes by Marie-
Therese Gramer, and lighting by Michael
Spray

National Arts Centre (Festival Ottawa)	62
Nevada Opera	51
New Jersey State Opera	51
New Orleans Opera	48
New York City Opera	52
Opera de Camara	61
Opera Carolina	54
Opera Colorado	44
Opera/Columbus	55
Opera Company of Boston	49
Opera Company of Philadelphia	57
Opera/Delaware	45
Opera Ebony	53
The Opera Ensemble of New York	53
Opera Grand Rapids	49
Opera Hamilton	62
Opera Lyra	62
Opera Memphis	58
L'Opera de Montreal	62
Opera New England	49
Opera North	57
Opera/Omaha	50
Opera Pacific	43
Opera San Jose	43
Opera Theatre of Saint Louis	50
Opera Theatre of San Antonio	59
Orlando Opera Company	45
Pacific Opera Victoria	63
Palm Beach Opera	46
The Pennsylvania Opera Theater	57
Piedmont Opera Theatre	54
Pittsburgh Opera	57
Portland Opera	56
Riverside Opera	43
Sacramento Opera	43
San Diego Opera	43
San Francisco Opera	44
The Santa Fe Opera	51
Sarasota Opera	46
Seattle Opera	60
Shreveport Opera	48
Skylight Comic Opera	61
Spoletto Festival U.S.A.	57
Springfield Regional Opera	50
Syracuse Opera	53
Texas Opera Theater	59
Toledo Opera	55
Tri-Cities Opera Company	53
Tulsa Opera	56
Utah Opera Company	59
Vancouver Opera	63
Vineyard Theatre	54
The Virginia Opera	60
The Washington Opera	45
Whitewater Opera Company	47
The Wolf Trap Opera Company	60
Youngstown Symphony Society	56

OPERA AMERICA CONTRIBUTORS



Arthur Young & Co.
 AT&T Foundation
 Alcoa Foundation
 Atlantic Richfield Foundation
 Roberta Rymer Balfe
 Ian D. Campbell
 Bruce Chalmers
 Chevron USA, Inc.
 Carol Childs
 Dayton Hudson Foundation
 David DiChiera
 Rudolph W. Driscoll
 Exxon Corporation
 Ann and Gordon Getty
 Foundation
 David Gockley
 The William Randolph Hearst
 Foundation
 Robert M. Heuer,
 The William and Flora Hewlett
 Foundation
 Speight Jenkins
 Martin I. Kagan
 Plato Karayanis
 Paul Kellogg
 Ardis Krainik
 Latham and Watkins
 Charles MacKay
 Madison National Bank
 Mobil Oil Corporation
 National Endowment for the Arts
 New York Life Foundation
 The Pew Charitable Trust
 Mary Robert
 The Rockefeller Foundation
 Marc Scorca
 Shell Oil Company Foundation
 Barbara Silverstein
 Thomsen Smillie
 Kevin Smith
 USAir
 Westinghouse Foundation
 The Helen F. Whitaker Fund
 Joanne Woodward

If you could get away on USAir to Albany/Schenectady/Troy

• Albuquerque • Allentown/Bethlehem/Easton • Atlanta • Atlantic City



• Austin • Baltimore • Bellingham • Binghamton/Endicott/



Johnson City • Birmingham



• Boston • Buffalo/Niagara Falls

• Burbank, CA • Burlington, VT

• Charleston, WV • Charlotte

• Chicago • Cincinnati • Cleveland • Columbus, OH • Concord • Dallas/Ft. Worth

• Dayton •



• Denver • Detroit • Elmira/Corning • Erie • Eugene/

Springfield •

• Evansville • Ft. Lauderdale/Hollywood, FL



• Ft. Myers • Fresno • Grand Rapids • Greensboro/High Point/

Winston-Salem • Greenville/Spartanburg • Harrisburg/York • Hartford/

Springfield • Houston • Huntington/Ashland/



Ironton • Indianapolis • Islip,

Long Island/MacArthur • Ithaca/Cortland

• Jacksonville • Kansas City

• Knoxville • Las Vegas • Lexington/

• Los Angeles • Louisville • Manchester, NH • Medford • Memphis

• Miami • Milwaukee • Minneapolis/St. Paul • Monterey • Montreal

• Myrtle Beach • Nashville



• New Orleans • New York

Newark • Newport News/Hampton

• Norfolk/Virginia Beach/

Williamsburg • Oakland • Ontario • Orange County • Orlando • Ottawa

• Palm Springs • Pasco/Richland/Kennewick • Philadelphia/Camden • Phoenix/

Scottsdale

• Pittsburgh • Portland, ME

• Portland, OR

Providence



• Raleigh/Durham • Redmond/



Bend • Reno

• Richmond • Rochester, NY • Sacramento • St. Louis • San Antonio • San Diego

• San Francisco • San Jose • Seattle/Tacoma • Stockton • Syracuse • Tampa/

St. Petersburg • Toledo • Toronto • Tri Cities: Bristol/Kingsport/Johnson City

• Tucson • Washington, DC



• West Palm Beach • Wichita • Wilkes-

Barre/Scranton or Yakima,

where would you go first?

USAIR

Getting away is only a phone call away. Call USAir or your travel consultant for reservations today.